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20 SEPTEMBER, 1906

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20 September, 1906

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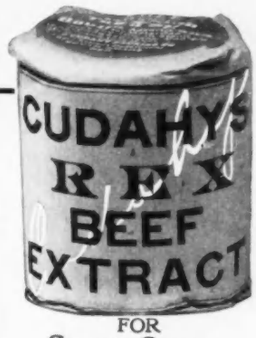

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CEYLON AND SINGHALESE

LIFE OF THE NATIVES—THEIR HOUSES—COSTUMES—HOTELS AND TEMPLES

THE Island of Ceylon is a jewel of the first water which adorns the Peninsula of India where its point cleaves the beautiful blue of the Indian Ocean. It is certainly the most charming spot in India, if not in Asia, and I agree with the many travellers who call it the most beautiful place in the world. The natives and foreign residents say that it is Paradise, and all agree that the longer one remains here the more enchanted he becomes. Nearly everyone is familiar with Bishop Heber's poetical expression of this same or at least a very similar sentiment:

"What though the spicy breezes
Blow soft o'er Ceylon's Isle;
Where every prospect pleases,
And only man is vile."

The Singhalese, as the natives of Ceylon are called, are vile only in comparison with the attractive land where they dwell. They are not in any sense inferior to other Malays, and are superior to many, such as the Filipinos, the Javanese and the natives of Borneo. Unlike the Japanese they are not cleanly in their habits. Their houses are built of bamboo plastered with mud which bakes hard in the tropical sun and are roofed with thatched grass. These huts are extremely primitive, and are not provided with doors, windows or chimneys. They are generally filthy and malodorous. The tropical heat prompts the natives to indulge in frequent baths in the many streams, but they spoil the effect of this cleansing process by anointing themselves with cocoanut oil, which becomes rancid and assists in making Ceylon's breezes spicy.

THE NATIVES CAN EXIST WITHOUT WORKING

In common with all tropical races, the Singhalese are extremely lazy and improvident, and in this respect they are the opposite of the industrious and thrifty Chinese. Under ordinary conditions they have no need to struggle for existence, the bounties of nature being ample for their maintenance without effort. For instance, there are several species of the bread fruit tree which produces a sort of melon fully capable of sustaining life. Most of these trees bear fruit during the greater part of the year, and five or six of them are sufficient to supply the larder of a good-sized family. It is seldom that the Singhalese suffer from the famines which so frequently work havoc in other parts of India.

Another tree which contributes greatly in making existence easy for the Singhalese is the palm. It really should come first in the list, as it not only supplies them with food and drink, but enters into all phases of their daily life. The uses of the leaves are almost innumerable. They are made into fans, dishes, baskets, hats and matting. The bark of the tree and the fibrous shell which surrounds the cocoanut are woven into a rough cloth used for clothing and many other purposes, also into mats, ropes, sails, coverings for bullock carts, and so on through a long list of articles essential to even the limited civilization of these people. From the cocoanut, also, they obtain the oil for which they have many uses. It not only gives them light in their crude lamps, but is used on their hair and bodies and in many other ways.

STREET SCENE, COLOMBO

HINDOO TEMPLE, COLOMBO

While it does not contribute to the food supply, the bamboo tree is hardly less valuable to the natives of India than the cocoa-palm. It is used in the construction of their houses, boats, bull-carts, bridges, water pipes and, in fact, takes the place of sawed lumber and many other materials besides. The bamboo grows with incredible rapidity here, and to remarkable proportions. It is said to grow more than a foot in a single day during the rainy season while it often reaches more than a hundred feet into the air with a diameter of twelve inches or even a little more.

Thus we see that the natives of this richly endowed island have little need of labor or thrift. The climate of Ceylon is almost ideal. The heat of the tropics is tempered by ocean breezes, and much of the land is sufficiently high to make fires comfortable during a part of the year. Even in Colombo, the great seaport of Ceylon, and its warmest spot, the heat is not nearly as great as in many parts of India, and the evenings are always very pleasant.

IN THE HARBOR

As the steamer sails into the Harbor of Colombo, the ears of the tourist are assailed by the discordant ta ra ra boom de a's of the naked boys who paddle about straddling small logs, and waiting for an opportunity to earn a little money from their skill as divers. As the smallest bit of silver is thrown into the water by one of the passengers there is a violent splash, and dozens of these simian-like divers spring for it together. No coin is ever lost in the pushing, splashing crowd, and the successful diver holds his prize aloft, grinning from ear to ear. These boys are wonderful swimmers and perform many remarkable feats, such as diving under the deepest steamer and coming up on the other side, and swimming for long distances under water. They will climb to the topmost point of the vessel's highest mast and, diving as a coin is thrown, they remain an incredibly long time below the surface to reappear with the bit of silver between their teeth.

DESIRABILITY FOR ADHERING TO LEGAL FARE

Formerly those who went ashore were compelled to risk their lives in a strange-looking native craft made from the hollowed trunk of a tree about twenty feet long. This was kept from capsizing by a bamboo outrigger about ten feet from the boat, and connected with it by bamboo arches. These were rigged with a queer sail, and paddled by half-naked natives. To-day, however, one is carried comfortably in whaleboats, with modern oars and wide seats. The price which these boatmen may charge is fixed by law at ten cents. If the traveller is wise he will give them this amount and no more. In this way he will almost invariably avoid trouble, but let him once give a boatman, a rickshaw coolie or gharry driver the least bit more than the legal rate and his peace of mind is gone. They will dog his footsteps with insistent and disagreeable importunity until they are bought off with a sum exceeding their daily earnings.

HOTELS

Colombo is well provided with hotels. A hundred yards from the landing jetty is the Grand Oriental, with comfortable rooms and an excellent cuisine. As is the case with the hotels throughout India, the rates here are reasonable. A feature of this hostelry is its gardens which are in a central court; here one may sit through the balmy evenings sipping ices under the leaves of a wide variety of beautiful palm trees, encrusted

NATIVE WOMEN WASHING CLOTHES, CEYLON

NATIVE MARKET, CEYLON

ith vari-colored electric lights, while the native ringed orchestra plays soft, dreamy music, and e stars twinkle overhead.

GALLE FACE

The Galle Face is a more pretentious, but ot more comfortable, hotel about a mile away. It occupies a magnificent site and is reached by a pleasant driveway along the beach, and the ride thither in a rickshaw is a pleasant experience.

In these hotels, as everywhere in the Orient, it is advisable to provide one's self with an individual native body-servant. There is nothing more essential than this to comfortable travel in these tropical lands. The dining rooms and many of the bed rooms are provided with punkahs. These are large frames covered with muslin or matting which are suspended from the ceiling and kept constantly moving back and forth by natives called punkah wallahs. Those in the bed rooms are supposed to be in motion all through the night, but if one wakes up in the still watches the chances are largely in favor of his finding the punkah at rest and the wallah sleeping peacefully.

For my part, I do not appreciate this custom, it does not add to my comfort in the least while I am annoyed by the shadow which moves across the room or table with monotonous regularity. Once when I was on a steamer in the Indian Ocean there was constant warfare between the English people on board, who insisted that the punkahs should be kept moving, and the allied forces of the Americans, Germans, Austrians and Italians who preferred to have them remain quiet.

TRANSPORTATION

The methods of transportation in Colombo are many and widely varied. There is an electric tram system and an abundance of rickshaws. If one prefers a horse-drawn vehicle, there are numerous gharries and a few victorias, while the limited means of the natives compels them to resort to rickety two-wheeled bull-carts; all of these, including the bull carts, are licensed and their fare is regulated by law. They are compelled to carry lighted lamps at night, to keep to the left, and observe numerous other rules just like our city cabs at home. One need have no difficulty with the native drivers as long as he does not leave the city limits and pays the legal rate, and no more; but if an excursion into the suburbs is contemplated a bargain should be struck before setting out as, otherwise, the driver may charge any sum he sees fit without the interference of the authorities.

There are several beautiful drives about the city, the prettiest extending for miles through an avenue, lined on each side with tall, stately palms.

COSTUME

The clothing of the Singhalese is extremely primitive and scanty. The men usually wear only the sarong, a shapeless skirt fastened tightly about the waist. The women supplement this with a sort of drapery wound about the bust and shoulders and also make up for the meagreness of their clothing by the abundance of their jewelry and gaudy ornament. They decorate their hair, necks and waists with long strings of beads and almost cover their breasts with medallions. Their noses and lips as well as their ears are pierced, and from these openings are suspended large rings and pendants. They cover their toes and fingers with a large assortment of rings, and wear numerous anklets, amulets and bracelets. Even the poorest women and the younger girls are simply burdened with jewels and ornaments. Widows, however, are forbidden to wear jewelry of any kind.

KANDY

A few hours' ride by rail from Colombo is Kandy, the ancient capital of the Island of Ceylon. This journey is one of the wildest most beautiful and strangest to be found in the world, and the building of this railway is with reason considered one of the most remarkable of engineering feats. Kandy, itself, is a most enchanting spot, built as it is on a series of hills sloping upward from a beautiful artificial lake about two miles in diameter. Aside from its beauty and its most delightful climate, Kandy is famous as the centre of Buddhism, for here, in an extremely picturesque but somewhat dilapidated old temple, is carefully guarded the Sacred Tooth of Buddha. The nearest the tourist is allowed to approach to this sacred relic is a gilded grating behind which, under a series of bells, the tooth is said to rest on a golden cushion. No foreigner is ever permitted to profane this wonderful tooth with his unbelieving gaze.

The Botanical Garden of Kandy is very beautiful, and I believe it is generally considered to be the finest of its kind in the world.

Throughout the Island of Ceylon are numerous temples, mosques and minarets dedicated to the three greatest religions of India, Hinduism, Mohammedanism, and Buddhism, the strength of which are in the order here set down. The Hindu temples are much alike in appearance and, to the uninitiated, there seems to be little difference in their rites and ceremonies. Many of them, notably the large one in Colombo, are forever closed to visitors. This temple is interesting for its peculiar and wonderful wood carving, the entire exterior being thickly covered with ornamentation carved by hand.

After a very pleasant sojourn in Ceylon, I left it deeply impressed with its beauty, and have set it down in my memory as the most attractive and wonderful jewel in England's colonial crown.

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WALTER PATER. By ARTHUR C. BENSON (ENGLISH MEN OF LETTERS). THE MACMILLAN COMPANY.

BOth by temperament and training the author of the delightful Upton Letters and From a College Window, would seem to be ideally fitted to write a biographical study of Walter Pater, and most successfully has Mr. Benson acquitted himself of an exceedingly difficult and delicate task. Fellow of Magdalene at Cambridge, as Pater was of Brasenose at Oxford, Benson becomes differentiated from Pater mainly in his perfect sanity, intellectual simplicity, and essentially modern breadth of view. While one may entertain grave doubts that Pater, who died 30 July, 1904, when he was within five days of completing his fifty-fifth year, will ever rank among the immortals, yet it must be conceded that he occupied a unique position in the history of English letters in the nineteenth century, comparable only to that filled by Flaubert in French literature. His constant aim, as Mr. Benson states with rare felicity, "was to produce prose that had never before been contemplated in English, full of color and melody, serious, exquisite, ornate. He devoted equal pains to both construction and ornamentation . . . His object was that every sentence should be weighted, charged with music, haunted with echoes ; that it should charm and suggest, rather than convince or state . . . One does not praise his works as the perfection of style ; there is a limpidity and lucidity of prose style—prose as used by Newman, by Matthew Arnold, by Ruskin, in chastened moods—to which no style that depends upon elaborateness and artifice can attain ; but it may fairly be claimed for Pater that he realized his own conception of perfection. The style is heavy with ornament, supple with artifice. It is not so much a picture as an illumination. For sunlight there is stiff burnished gold ; it is full of gorgeous conceits, jewelled phrases ; it has no ease or simplicity ; it is all calculated, wrought up, stippled ; but it should be considered from that point of view ; it must be appraised rather than criticised, accepted rather than judged." Perhaps no more subtle or discriminating estimate of Pater's art has been, or ever will be, written than is contained in the foregoing admirable lines.

Mr. Benson touches briefly upon the leading facts in Pater's quiet, uneventful, isolated life. We see him at Oxford, first as the shy, contemplative student ; then as a distinguished Fellow at Brasenose, respected, admired, but scarcely beloved even by his nearest friends. "His whole attitude to the world and its concerns was the attitude of a spectator ; . . . he could be kind, courteous, considerate, and sincere ; but he could not be intimate ; he always guarded his innermost heart." So ultra-fastidious was Pater about his style that he read as few books as possible beyond his cherished Plato and the Bible. "I admire Poe's originality and imagination," he once said, "but I cannot read him in the original. He is so rough ; I read him in Beaudelaire's translation." On another occasion he told Edmund Gosse that he had read scarcely a chapter of Stevenson, and not a line of Kipling. "I feel, from what I know about them," he wrote, "that they are strong ; they might lead me out of my path."

Mr. Benson has something interesting, as well as illuminating, to say about each one of Pater's writings. It is, perhaps, too early yet to tell upon which work, or works, Pater's real fame is likely to rest. The author himself once declared he believed Plato and Platonism his finest production. Mr. Benson gives considerable space to studies of Marius, the Imaginary Portraits, Appreciations, Gaston de Latour, The Child in the House, etc., but his point of view remains so consistently impartial and dispassionate that after all the reader is in doubt as to what the biographer's decided preferences may be.

An unmistakable tribute to the value of Mr. Benson's thoughtful biography is the fact that already in England there is a noticeable revival of interest in Pater and Paterism. But the question suggests itself: Will it last?

THE TREASURE TRAIL. By FRANK L. POLLOCK. L. C. PAGE & COMPANY.

The hero of this tale of adventure belongs to the familiar type that we find in all late American fiction which has to do with the remote west. Elliott was a good-looking, well-educated, and a generally decent chap who was trying to make a living from real estate in a mushroom prairie town. The opening chapters are rather dull until Elliott, very much down on his luck, starts east, for reasons best known to himself, by a singularly roundabout route. While stealing a ride on the railroad between New Orleans and St. Louis he strikes up an acquaintance with a well-born castaway like himself, and thenceforth the reader may have his fill of exciting adventures. There are startling facts revealed in secret that relate to a great mass of gold bullion originally stolen from the Boer government in Pretoria, and is stored in a steamer sunk somewhere in the Mozambique channel. Then we learn how two different searches parties are organized to secure the lost treasure, and we are sufficiently entertained by the fearsome experiences of these two rival bands of gentlemen buccaneers, our interest culminating with the recovery of the gold by one party only a few hours before the arrival of the second.

We may add that the author has provided an attractive and audacious heroine, bearing the euphonious name of Margaret Laurie, who had much to do with the Treasure Trail, and was we agree with Elliot in this—worth more than any amount of bullion, either submerged or recovered.

PERSONAL FORCE IN MODERN LITERATURE. By ARTHUR RICKETT, LONDON: J. M. DENT & CO. NEW YORK: E. P. DUTTON & CO.

There has recently been a demand for an "all essay" magazine. No doubt this demand has come in part from those who are a little tired of the current expression of our restless and active age in the fiction of adventure It is pretty plain, however, that the present flood of fiction, dealing either with the sensational aspects of current conditions, or with stirring events in a sham historical setting, comes in response to a need of the age We have an immense and mainly uncritical reading public, made up for the most part of men and women deeply immersed in the activities of the time. It is not surprising that such a public cares little for literary essays, nor, on the contrary, is it surprising that a small minority hungers for just such things.

Mr. Rickett's essays originally appeared in the form of class lectures. Their merit lies in the fact that they approach their subjects in a somewhat new fashion The author seeks to assess the effect of personality in the works of several notable modern writers. The men he has chosen are Newman and Martineau as moralists, Huxley as scientist, Wordsworth, Keats and Rossetti as poets, Dickens as novelist, Hazlitt and De Quincey as vagabonds. A bibliographical guide and an index complete the little book.

Mr. Rickett defends Newman from the charge of insincerity, so often brought against him. He recognizes, what the world has long since fully accepted as proved beyond cavil, the simple perfection of Newman's style, and is at some pains to discover the source of its charm. Martineau, whose fame is less popular, he brings before us in a manner to interest every reader. The great Unitarian was a marvel of intellectual and physical vigor up to extreme old age. In his eightieth year he would walk twenty miles by way of exercise, and ten years later he was cautioned against alighting from an omnibus in motion. The great two-volume life of Martineau, which appeared only a few years ago, was an astonishing record of this remarkable man.

A delightful part of Mr. Rickett's discussion of his poets is his set of wisely chosen and intelligently criticized illustrative quotations, especially those passages dealing with aspects of nature. It makes one hunger to give two or three days to Keats, a week to Rossetti, and a month to Wordsworth.

The choice of Dickens as the type of the novelist is significant. Mr. Rickett does not say so in plain words, but it seems pretty evident that he regards Dickens as the mid-century novelist who is likely to last longest. He would have done well, perhaps, to insist that we are to think of Dickens as a humorist rather than a novelist, for it is in humor that he is supreme. Mr. Rickett, by the way, falls into a singular logical trap of his own setting, in his insistence upon the reality of Dickens' characters.

De Quincy probably needs no critical aids to popularity, but it will be an excellent thing for readers of to-day if Mr. Rickett's discussion of Hazlitt shall revive popular interest in his rarely excellent and varied essays. One can never forget the friendship of Lamb for Hazlitt, and the good Elia's material help to the author of essays, so different in character from his own.

HOW TO MAKE A FRUIT GARDEN, A PRACTICAL MANUAL FOR THE HOME GARDEN. By S. W. FLETCHER. ILLUSTRATED FROM PHOTOGRAPHS, MOSTLY BY THE AUTHOR. DOUBLEDAY, PAGE & COMPANY.

Almost every one nowadays hopes to have a garden. Even the tenement house dweller nurses this amiable ambition, and the thing is really within the reach of millions of town dwellers, now that daily improved rapid transit is constantly widening the areas of cities. This big quarto by Mr. Fletcher is intended to aid not only the man who can have a five-acre fruit garden, but even he that can hope for nothing beyond what a tiny suburban plot or a city backyard may afford. The book is truly practical, just the thing to help the ignorant amateur to realize his long cherished dreams. There are fully illustrated, and carefully detailed chapters on site and soil planning, selection of plants, planting, tillage and substitutes for it, pruning, insect and other pests and how to fight them, picking and storing, the renovation of a neglected orchard, on fruits of particular kinds, on winter protection, on dwarf, trained and forced fruits, and on various other topics of practical interest.

Mr. Fletcher is not content with generalities, he is always detailed and specific. He declines to be sanguine, he warns the amateur of the dangers and disappointments in store for him. Following the chapters of text written in extenso are tables and lists of great value. There is a planting table which shows how many plants of various kinds may be set to the acre, a list of useful agricultural publications, a list of fruits suitable to particular states. The illustrations are largely of a practical kind, not merely pretty pictures or photographs of mammoth apples, grapes, and plums, after the manner of a seedsman's catalogue. Altogether the book is one that thousands are likely to find helpful. The price of $2 brings it easily within the reach of those who really wish to do the things it talks about.

LITERARY CHAT

William J. Henderson, the musical critic, who is a man of many and varied gifts, will issue, through Scribner's, a volume on vocal technique to be called The Art of the Singer. The technical discussion of the book is lightened by anecdotes and personal reminiscences of musicians.

Richard Harding Davis's recent biographical sketches of military adventurers, published in Collier's Weekly, will be issued in a volume by the Scribners, with the title Real Soldiers of Fortune.

E. P. Dutton will publish this autumn Nature Notes and Impressions in Prose and Verse, by Madison Cawein, the Kentucky poet. The book will include brief bits from the author's notebooks some of them going back almost to his boyhood. Such a book is a perilous venture. Most persons agree that it would have been better for Thoreau's fame had his notebooks been less copiously published. However, Walt Whitman's notes in Specimen Day's and Collect are precious star-dust that the world would not willingly lose. If Mr. Cawein has anything half as good it is sure of a welcome.

A new volume of Mark Twain's tales, The $30,000 Bequest and Other Stories, is promised by the Harpers. It is made up of things published in the magazines since the last volume of his collected works appeared in the Hillcrest Edition.

Ghetto Comedies is the title of a volume of short stories by Israel Zangwill, promised by the Macmillans for this fall.

The Macmillans promise for the autumn a new two-volume edition of W. B. Yeats to contain all his verse. The first volume will contain the lyrics and miscellaneous poems, the second the dramas.

President Roosevelt's accession to the ranks of the spelling reformers has set some Americans in Paris to meditating a plan for a monument to Artemus Ward (Charles F. Brown), whose grotesque spelling was in some sort the source of his livelihood. The exiles in question, who evidently conceived the idea in an excess of high spirits, suggest that Brown be commemorated as the pioneer of phonetic spelling reform. The little pleasantry may well serve to revive interest in a humorist of whom the present generation knows little or nothing. Ward's advice to Brigham Young's wives to go and be a nunnery is perhaps the best remembered of his sayings, but it is not so deliciously sly as his remedy for the Civil War, which was to go to Richmond and persuade Jefferson Davis to join the Young Men's Christian Association.

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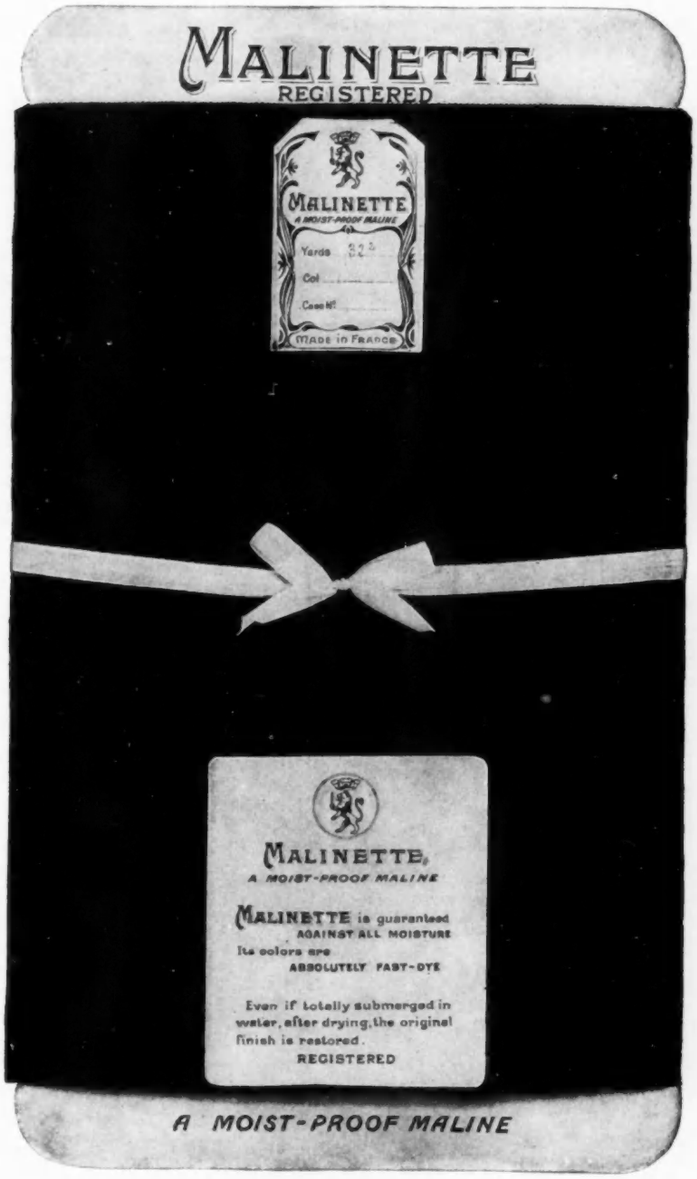

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THE POETRY OF PERFUME

A PRETTY LEGEND

PRoserpina, the youthful daughter of Ceres, the goddess of the harvest, once strolled along the shore of the ocean with her playmates. As the maidens were gathering flowers and adorning their fair, flowing garments with them, Pluto, the ruler of Orcus, the infernal region, caught sight of Proserpina. Irresistibly attracted by her loveliness he took her from the very midst of her frightened companions and returned to Orcus with his fair prey, where he made her his queen, and shared with her the reign over the shades of the departed.

For a long, long time Ceres searched in vain for her beloved daughter, whose sudden and mysterious abduction appeared inexplicable.

After many fruitless attempts to find traces of her, Ceres at last turned for help to Jupiter, the most exalted among the gods. He revealed to her the abode of Proserpina, adding however, that even he had no power to restore her daughter to her forever, but moved by the pleadings of the unhappy mother, he made a concession to her; Proserpina was allowed to spend six months of the year with her mother, in the bright, sunny upper world, while during the other six months she was bound to stay with her husband in Orcus. Ceres was filled with unbounded joy at having attained at least this much, and in her loving desire to impart some happiness to the sad life of her child, she ordained that henceforth all the flowers, the favorites of Proserpina, as well as all the green foliage which adorned the trees, should accompany her to Orcus at her departure from the upper world, there to cheer her gloomy solitude; and that they should again rise with Proserpina at her return to the surface of the earth.

Since that time Proserpina dwells with us in spring and summertime, lavishing on us poor mortals her beloved flowers, with their wealth of splendid colors and delicious fragrance; but when she leaves us in autumn, the earth is left chilly and dreary with all the gay life and brightness of nature gone. Therefore, Proserpina, remembering too well her own suffering and yearnings, in the loving affection of her heart, once asked her mother to let some of the little flower spirits stay upon the upper world, as a boon to human beings—and joyfully Ceres consented. A halo of poesy surrounds our favorites among these flower spirits; the rose, violets, narcissus, hyacinth, iris, heliotrope, lily-of-the-valley, they all, ages ago, dwelt on earth, as lovely children of human, or even divine parentage, but they were changed into these charming flowers by either the charity or the wrath of mighty gods. So much for the legend.

THE CHARM OF PERFUME

You ask: "What are the flower spirits?" They are that which we call "fragrance;" a host of airy, merry elves, the immortal souls of the flowers, which have parted from their fair but perishable little bodies, and willingly submitted to the great wizard, science, to delight mankind after their metamorphosis into perfume.

A lovely and refined woman, surrounded by a light flower scent, ever suggests a vision of spring and sunshine; especially in winter, even without seeing them, we feel the presence of the little flower elves; they nestle in the graceful folds of her gown; play in the soft waves of her hair; fly over her delicate hands, and kiss her smiling lips; they plan hide-and-seek among her note paper and convey fragrant greetings to her friend or sweetheart; even in my lady's handkerchief they lead a brave and fragrant war against her bitter enemy, the fatal bacillus.

And the same little charitable spirits waft through the sick chamber, bringing relief and comfort to the patient, purifying the air, and also by magic picturing to his mind pleasing reminiscences of sunshine and blooming nature.

THE MAKING OF PERFUME

Turning from the fanciful to the no less interesting domain of reality, the perfumes, we find that the extraction of the floral fragrance from the flowers is a most fascinating process, seeming to the uninitiated almost as intangible as the myth about Proserpina. One can scarcely realize what masses of flowers are required to yield not only the strongest but even the most delicate perfumes. In order to produce one pound of oil of neroli, it requires about one million two hundred thousand flowers. For one pound of essential oil of rose, five million flowers are used, or over three hundred thousand roses to produce one ounce of the oil.

One of the most important world centres for the cultivation of flowers to be used in the manufacture of perfumes is the beautiful town of Grasse in the southeast of France, which country for several centuries has been the home of the interesting and picturesque perfume industry. There are eighteen hundred acres devoted to flower cultivation; of this Nice alone owns about five hundred acres, while the rest is divided among Grasse, Mentone and Cannes. The flowers cultivated in these places are chiefly violets, cassia, orange blossoms, tube roses and jessamine. The most extensive cultivation of roses belongs to Bulgaria, which is the home of the famous attar of roses.

Before the morning dawns hundreds of women and children, in their picturesque national costumes, gather the blossoms of the flowers, merrily chatting and singing at their poetical task. The work must be done at this early hour, since the flowers exhale their richest fragrance before they are touched by the rays of the sun. The blossoms are gathered in bags and brought to the factories, where they are treated according to the nature of the volatile principle in the particular flower that is used. Those that give up their odors readily by rapid and violent means are generally subjected to distillation; rose and orange blossoms are about the only flowers that can stand this treatment. For others, as the jessamine and tube rose, a process known as enfleurage, that is, absorption of the odor by means of a prepared fat, is used. Maceration is the same as enfleurage except that it is performed with a moderate degree of heat, while enfleurage is always performed in the cold. Then to obviate the long expensive process of enfleurage, mechanical extractors are used by certain firms which yield concentrated extracts in a solid state, with intensely strong odors.

These pomades, extracts or oils then go to the perfumer, and yield to him their fragrance to be blended, modified or combined by his skill and by the aid of other products, of animal origin or chemical synthesis, into the perfumes of commerce.

PERFUMES IN HISTORY

There are few histories in existence that do not somewhere note the use of perfumes by a people, and there is none of our best literature that does not hint at the subtle influence that women of power have wielded by the use of delicate perfumes that gave an individuality to their persons. Helen of Troy, Cleopatra, Catherine d' Medici, are conspicuous examples. We find this peculiar influence especially true in the history of France after the reign of Louis XIV who, by his personal dislike to perfumes, put a check to their use. After him the pendulum swung to the other extreme; works on perfume appeared, wonderful new recipes appeared under the favoring of leaders of the day, such as Du Barry, Marshall, Richelieu. Later the perfumes of Madame de Pompadour became noted for their wonderful delicacy. The recipe for her favorite cosmetic is said to be in the possession of one of the now existing perfume houses of France. To Madame de Pompadour great tribute is due for fostering the development of perfume industries and creating the love of the use of cosmetics. She set for the lovers of toilet luxuries a standard of greater daintiness in cosmetic and scents than had been found in the tone of those in vogue before her day, and she demonstrated the great difference between perfume rightly used and perfume abused.

There is need for a crusade among women of to-day to educate them to the real sense of the beautiful in odors, to the use of the right perfume and the right use of perfume. They should go back to the story of Proserpina, and consider that the proper way is to merely free the flower elves shut up in the perfume and let the fragrance those elves personify please the senses in a delicate way and add charm to the personality of the user.

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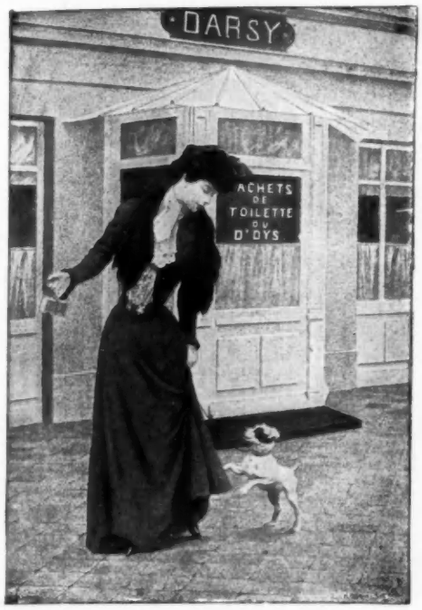

FOLLOWING are some interesting extracts of letters received by V. Darsy from grateful customers who have used Dr. Dys' Sachets and other preparations.

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"My friend, Mrs.———, brought me a complete outfit of your wonderful Sachets, Tonics and Creams on her return from New York a month ago. I have never used anything so delightful, and I hope never to be without them again! I not only feel 10 years younger, but everybody says I look it, too, and it is all thanks to those exquisite complexion specialties."

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Sachets Simples.—For young girls who need only to keep their complexion as it is. $1.75 per Box of 50.

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Sachets à l'Aubépine.—For brunettes, give a velvety smoothness to the skin. $3.75 per Box of 50.

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Sachets de Beauté.—These Sachets are the great rejuvenators of the most faded complexions. $6.25 per Box of 50.

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FOR THE HOSTESS

IN MELON TIME

Melons are now at their best, and since this fruit may be adapted to any meal of the day the hostess is on the lookout for new ways of serving muskmelon. In Sparrowgrass Papers we are told "you call all kinds of melons canteloupes in Philadelphia, but permit me to say that this is an error," and alas! not only in Philadelphia, but all over the country, we are falling into the same error. The fact is, the cantelpoue is but a variety of muskmelon, and the term should be so used, just as we speak of the Montreal, the Jenny Lind, the Emerald Gem or the famous Rocky Fords, which, like the canteloupes are all but different varieties of muskmelon.

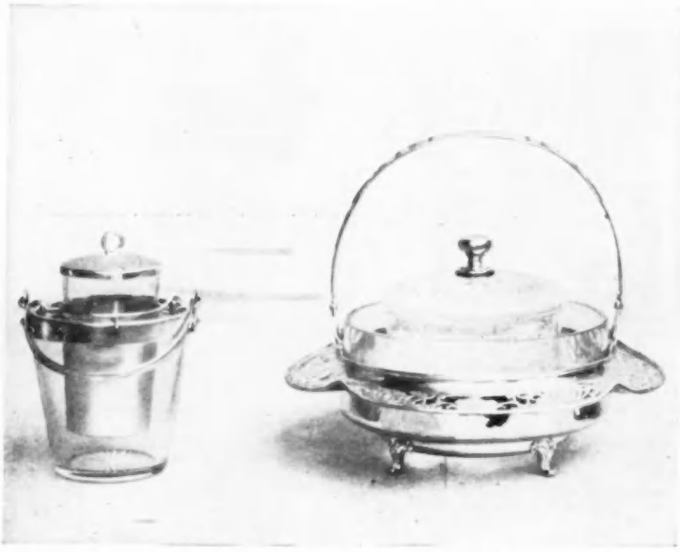
The fact remains, however, that certain varieties lend themselves to certain treatment, and different combinations with more pleasing results than other kinds used in the same way; for instance, whenever maraschino is to be used with the pulp of muskmelons, a canteloupe should be selected. All muskmelons should be very cold when served, but on no account should this chilling be done by means of chipped ice placed inside the fruit, for this tends to destroy the flavor and lessen the delicious aroma. There are charming sets of China for serving canteloupe and other muskmelons, small dishes with a depressed edge, which permits a circle of chipped ice to surround the fruit as it is served, thus keeping it icy cold and improving the appearance.

When serving the fruit au naturel, select the round melons, cut them in halves around the middle, then, if the ends are rounded, cut a thin slice from the under side to permit the fruit to stand upright.

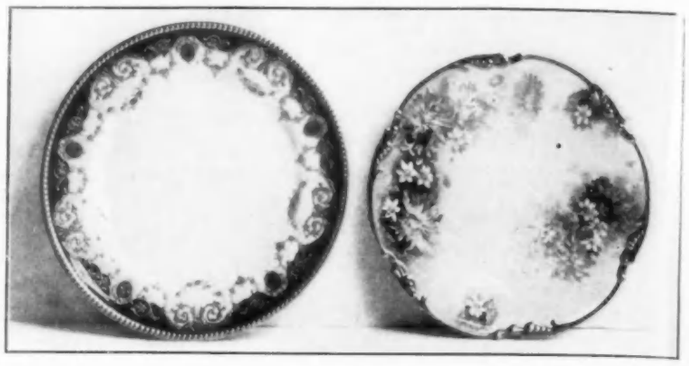
When serving the fruit do not forget that many prefer the muskmelon with a dash of salt and paprika, while to other palates the fruit is only possible when sprinkled with confectioner's sugar, therefore, salt and pepper and sugar should be on the service tray and passed with the fruit.

The fruit may be served in many delicate ways, in tall glasses, in small sherbert cups, etc. but there seems a preference for serving the fruit of the melon in its rind, and these may be prepared in several different ways. The flesh may be removed from each half, after cutting the melon exactly across the equator, first measuring and marking the rind carefully so as to have each section as exact as possible. When the rinds are to be used in serving, the small round or the small oblong are the best varieties to select, and the melons should be of as uniform a size as possible. After scraping the pulp from the rind, leaving only sufficient flesh to keep the rind in shape, soak each shell in ice water, keeping them in the refrigerator; at serving time wipe very dry before filling. Another way to prepare the rind is in basket form, the very small melons being selected for this. Mark the outside carefully in the form of a basket with handle, then cut away the rind to leave the basket shape; next scrape out the pulp, carefully separating it from the membrane and seeds. The edges of both basket and handle may be cut into any fancy design with a small, sharp pen-knife; lay in ice water till serving time, then wipe dry and fill. Still a third way is to serve the smallest kind of melons apparently whole, cutting a thin slice from the bottom so they will stand upright on the plate, and then, removing a thick slice from the top, scoop out the inside from both the top slice and the melon. Place in ice water until serving time, and then fill the melons with a melon ice or with any of the melon combinations given, and carefully adjust the top for a lid, passing ribbons around it twice, at right angles, and tying them into small fluffy bows on top. Or the flesh may be left inside the melon and the lid, washing and scrubbing the melon and wiping it dry before cutting it, then scooping out only the seeds and membrane; at serving time sprinkle with a little sugar if the filling is to be a sweet, and fill the cavity with lemon or pineapple sherbert or ice cream.

A dainty melon salad to serve as a luncheon course in the little rind baskets already described, is made by cutting the flesh into small cubes, placing directly on ice until serving time; then sprinkling with salt, filling into the rind baskets, and pouring over the top a good boiled cream dressing made icy cold. A few drops of lemon juice should be sprinkled over the top before pouring on the dressing.



CAVIARE HOLDERS—FROM REED & BARTON
See Text—New Table Furnishings



PLATES OF POUYAT CHINA
See Text—New Table Furnishings

If preferred, one may combine with the flesh of the melon all sorts of fruits that may be at hand—pineapples, peaches, bananas, plums, white grapes and maraschino cherries—all cut up into small bits, after paring when necessary, and removing stones and pits. This may be served with a fruit dressing made of sugar, egg and lemon juice, with a little oil or cream added very slowly, after mixing the other ingredients.

CANTELOUPE SHERBET

Cut into small pieces or pass through a coarse sieve the pulp of two large canteloupes; mix with it the juice of four lemons, tossing the fruit about while adding the juice by the tablespoonful, so that it will be thoroughly mixed; add half a glass of sherry or maraschino, and a syrup made of one quart of distilled water and three fourths of a pound of granulated sugar previously boiled together and cooled. Turn into the freezer and freeze until it is like mush; then remove the dash, pack with ice and salt, and allow the sherbet to stand until serving time. Serve in sherbet glasses with sweet wafers or lady fingers.

One may use the small melons for this recipe allowing the pulp of four or five thoroughly ripe small melons for this quantity of syrup, fruit juice and sherry, and the sherbet may be served in the melon shells, first placing a square of rich sponge cake in the middle of each one, heaping the sherbet over the cake, and placing whipped cream flavored with lemon on top; place a maraschino cherry here and there on top of the cream.

From the home of the cantaloupe—cantalupo, Italy—comes the following compote: Make a rich syrup of one pint of raspberry juice (or raspberry jelly, melted, may be used), the juice of five lemons, one half pint of distilled water, and one pound of granulated sugar; boil these together until they form a rich syrup, and then set aside; remove the rind, seeds and pith of two canteloupes, and then cut the melons into quarters, and, if the fruit is large, into eighths, and stew in the syrup until tender, but not broken. Lift out on a skimmer and place in a compote dish, and pour over them the remaining syrup after straining it. The canteloupes should float on the syrup since there will be only a small quantity of it left after the boiling; on the inside of each section of fruit place an oblong mold of ice cream or sherbet, and serve at once with squares of rich sponge cake iced all over.

A good plain canteloupe ice is made by allowing one-fourth the quantity of fruit pulp (passed through a sieve), of distilled water, flavoring with lemon or pineapple juice or both, and sweetening to taste, then freezing and packing the mixture as usual. This may be used as the foundation for all sorts of deserts and melon dishes of every kind, and is delicious quite by itself.

Lady fingers may be put together with a spoonful of raspberry jam, laid inside a small half rind shell, and this plain melon ice heaped on top; bits of candied pineapple, cherries and other fruits may be added to the ice, or placed here and there on top. Chopped almonds or pistache nuts may be sprinkled over the top. Chopped preserved ginger may be added to this recipe, stirring it into the ice when the latter is the consistency of mush. A very little mint in the form of candied mint leaves is delicious with melon ice, and a little brandy or sherry may be added to make a good dinner punch served in sherbet glasses.

Muskmelon ice or melon ice cream, or a plain lemon or pineapple ice, may be first mixed with a quantity of chopped nuts, almonds, pistachio or walnuts, or a combination of two or all three, then filled into melons prepared by cutting off a slice for the lid and removing the seeds and pith, leaving the flesh of the fruit inside; whipped cream or a meringue of egg whites may be placed on top and sprinkled with a little cinnamon, with crumbled macaroons or with chopped nuts, according to whatever filling may be used. These are only a very few of the ways in which a good plain melon ice may be used in the making of a more elaborate dessert.

NEW TABLE FURNISHINGS

The little Empire tête-à-tête set of Pouyat china, shown on this page, is very charming. The broad curved bands are in a Pompadour pink elaborated with gold laurel branches, the spout, handles, bases and lid knobs are of burnished gilt, and the pink and amber roses are disposed in guirlandes du Barry, with tiny pale blue flowers intermingled. A very lovely course plate, also of Pouyat China, is the one at the left of the illustration. In this the rim is olive green, the beaded edge gilt, and gilt scrolls ornament the rim. Festoons of tiny roses with bright green foliage shadowed into blue gray decorate below. The smaller plate at right is very beautiful, and of the same china, the heavily embossed edge of gold, and the design of chrysanthemums in wonderfully shaded pinks which are contrasted by pure white anemones. The foliage shades on the olive greens and the undershadows which throw the colors into bold relief are in pastel peacock tints. The caviare holders are the very latest bit of usefulness in the way of silver and glass, for both are arranged so that ice may be packed around the part that holds the caviare. The one at the left is comparatively simple, and the one at the right has a wide pierced rim on the silver base, and is much larger.

TETE-A-TETE TEA SET OF POUYAT CHINA
See Text—New Table Furnishings

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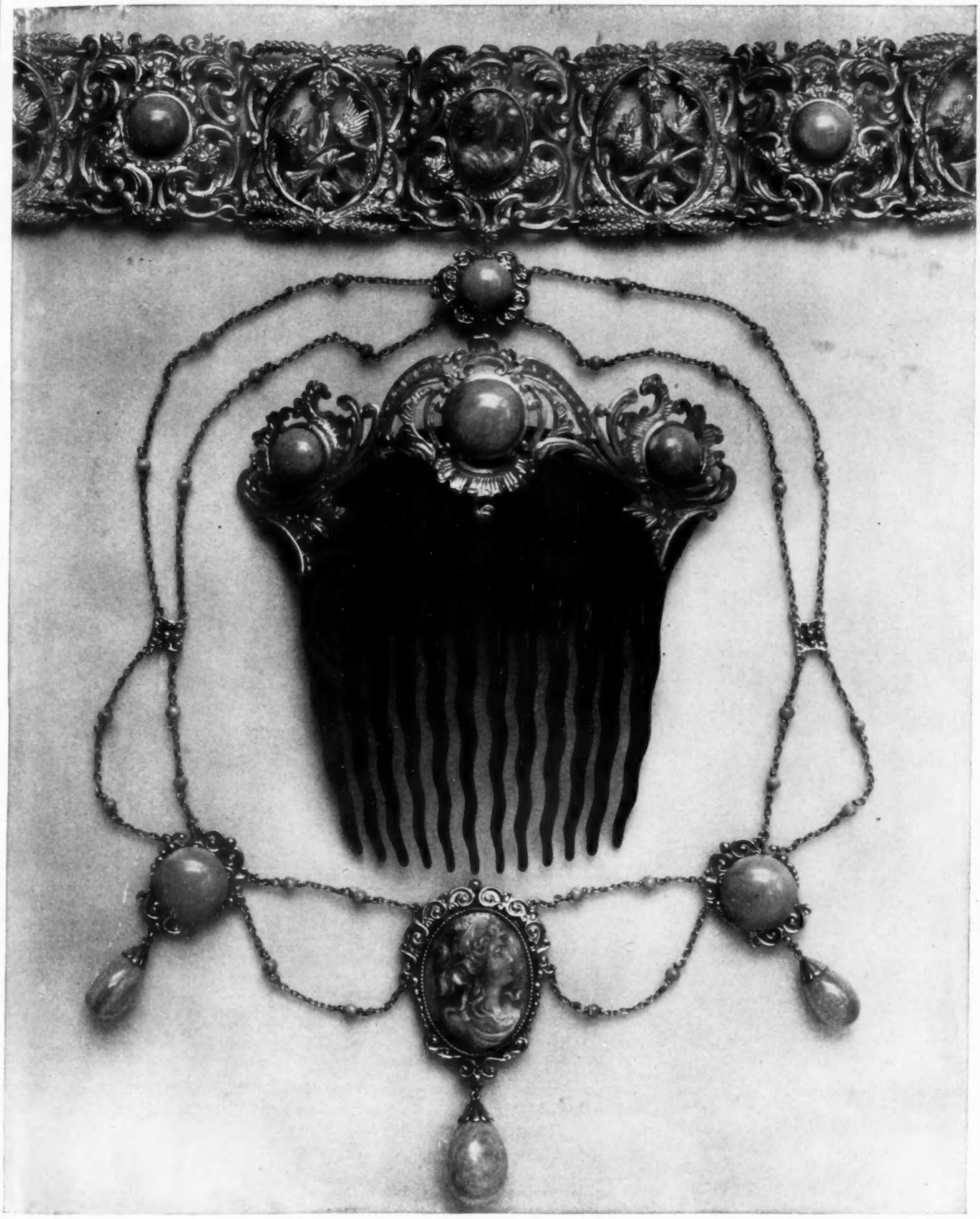

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AUTUMN FASHIONS IN VELVET AND CLOTH

FROM FRANKLIN SIMON

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 1

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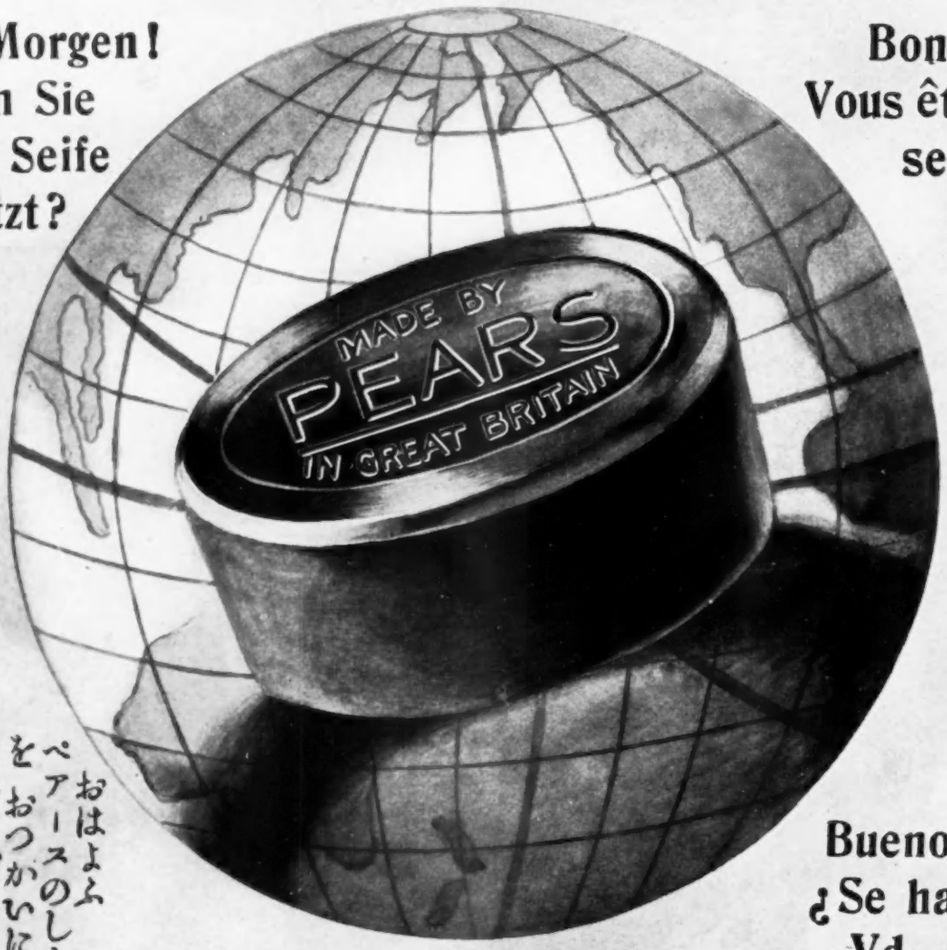

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New Fall Designs

for 1906 and 1907

AT LEADING RETAIL STORES

DOES NOT SHRINK

THE DAY OF RECKONING

A DISGRACEFUL TAX

ENcouraged by the probability of the tariff question being a dominant one in the coming Presidential campaign, whether political leaders approve of it or not, the Free Art League is sending out appeals for the support of the press, in the movement engineered by artists of standing, for the removal of the duty on foreign art. If ever a tax on a whole people for the benefit of a favored few is defensible, it is certainly not when the commodity in question is an educational force, as foreign high-grade art objects incontestibly are. A painting or an example of sculpture is no more a luxury than a reference book, and to ignore the vital difference between a Corot and a diamond sun-burst is to invite the ridicule of the well informed, to the end that this United States merits the derision with which the amazing and wholly unjustifiable 30 per cent tariff on art is regarded. So feeble is the position of the government on the subject that the committees of artists which have gone to Washington these many times to thresh the matter out with Congressmen and Senators have had their contentions freely granted, the only excuse offered by the peoples' representatives for the retention of the barbarous provision being that of expediency. If the tax on art be removed (an act of justice though such a reform would be) there is danger, say our Solons, that such tax abolition would possibly make a breach in the walls of high tariff that might develop most annoying situations for protected interests. Truly a square deal conclusion, is it not? Eighty millions of people are to be deprived, not alone of an opportunity of æsthetic education, but of a prime means for training in the arts, because of the fear that Standard Oil, or tin plate industries, may be troubled by questionings!

Those who desire to get at the truth of the matter of the tax on art should refuse to accept the dictum so industriously insisted upon in some quarters that art importations are luxuries, which it is wisdom to tax. High prices, to be sure, are paid for many examples of foreign art, but the American purchasers do not shut these examples up forever. On the contrary, the tendency is for art works of merit to become the property of the public, as witness the magnificent bequests of foreign paintings and other art objects to the various art galleries and museums of the country. Even before their final disposition by bequest, collections and individual examples are frequently loaned for exhibition, and the public has opportunity to admire, study and copy, if it choose, all to the advancement of art culture, a branch of accomplishment this country must improve in if it hopes to retain its commercial supremacy. It is not alone a sentiment of patriotism that actuates the artists who protest against this tax on art. They are shrewd enough to realize the economic disadvantage of such a course, for the people at large, and their plea for support from their countrymen therefore comes with a double claim. The public can greatly aid the artists in their campaign for freeing art of its tariff shackles, if letters are sent to Senators and Congressmen urging the abolition of this disgraceful tax. The duty of helping in this work of freeing art is one that no American should shirk.

Published by courtesy of William Clausen.

DONNA ISABELLA OF PORTUGAL

BY TITIAN

[See Text, Costume in Famous Paintings, Page 11]

A COMPANION FOR GERALDINE

By Emilia Elliott

IN THREE CHAPTERS

"By the way, Richard," Mrs. Vane turned to her brother-in-law, "I have found a companion for Geraldine."

Vane turned from his lazy gaze out over the dancing lake. "A companion for Jerry! Whatever do you mean, Amy? How old is the youngster, anyhow?"

"Five last January. You remember, Richard, that one of the conditions of Gerald's will was that Geraldine was to be brought up entirely here at Lakeside?"

Vane nodded. "Let you in, more or less, for a rather long banishment, did it not?"

"It was hardly to be expected that I should go into seclusion for eighteen years. As to this plan, I think a child should have companionship of its own age, so I have selected a companion for Geraldine, to be brought up with her. She is the daughter of my old music master, and I came across her in an orphan asylum in which I am interested. The little girl is a bright, intelligent child, of worthy, respectable parentage."

"You haven't adopted the child, Amy?"

"Assuredly not. I have simply arranged to take her into my home as companion and playmate for my daughter."

"Rather a queer idea."

"I do not see why it is. We have no near neighbors, and Geraldine is singularly lacking in young cousins. In any case, I prefer a companion who will be with her constantly, enabling her to develop in a healthy, normal fashion. On the other hand, here is a child deprived of its natural protectors, taken from the narrowing restrictions and cramping routine of a public institution, to be brought up in the freedom and refining influences of a home like this."

"I had not thought of that side of it. Lucky little devil, I declare. So you are providing a mother for the motherless, and a sister for the sisterless?"

"Not at all. I am providing a companion for my daughter; one who will benefit quite as much by the arrangement as will Geraldine."

"Then you intend to bring her up to take her place in society with Jerry?"

"She will be brought up to take her place in society—which will hardly be the same as Geraldine's."

"In Jerry's world—but not of it? This grows interesting."

"I shall have her educated with Geraldine—up to a certain point; and then she will be trained with the view to making her self-supporting. At eighteen, Geraldine will be coming out, and Daria will have accomplished my purpose."

"Not such a lucky little devil after all, to be cast out of paradise at eighteen."

Mrs. Vane did not flush at the implied reproach; her blue eyes met her brother-in-law's steadily. "At eighteen, Geraldine, by the terms of her father's will, comes into half of her property, and enters society; at eighteen, Daria, having no property to come into, must take up her life work also."

"In other words, the doll being grown, must be cast aside?"

"Oh, if you are going to be sentimental about it, Richard!"

"My dear Amy, sentimental over any discussion with you?"

"I consider it a purely practical—one might say a purely business-arrangement. Daria will receive full equivalent for all services rendered. I am consulting you"——

"I beg your pardon—did you say consulting?"

Mrs. Vane ignored the interruption. "Because it was Gerald's wish that while you were not legally appointed co-guardian with myself of Geraldine, I should advise with you from time to time as to her interests."

"Did Jerry stipulate that it was to be always after the event? Seriously, Amy, you want my opinion in this matter?"

"I should like to hear it, yes."

"Send the young one back to her asylum at once."

Mrs. Vane shook her head serenely.

"Oh, I knew it was a work of supererogation, offering you advice. Still—well, it's not doing the square thing by the youngster, you know."

"How absurd!"

"That is unless you alter that program of yours."

"Which I shall not do."

"No, I thought as much. There is another possibility—it may be altered for you."

Mrs. Vane's smile was complacent to the point of aggravation, provoking the exclamation:

"Really Amy, you are not absolutely infallible."

"I do not claim to be. I am extremely gratified to have found the very child for the position, one who appears to be Geraldine's opposite in everything. This is a condition much better for Geraldine's development. A certain amount of——"

"Opposition?" Vane suggested.

"I should hardly choose so strong a term. Naturally, I shall not expect Daria seriously to oppose Geraldine, it would scarcely be in accordance with their relative positions. But the difference in their temperaments will prove a stimulus to Geraldine's intercourse with her."

"Ah!" there was the suspicion of a smile about Vane's mouth: "You called the child Daria?"

"Yes, Daria Harrington. I would have preferred a more commonplace name."

"As more in accordance with their relative positions?"

But Mrs. Vane was proof against sarcasm;

"Yes," she answered.

Vane rose. "Am I not to see my niece?"

"I have been waiting for you to ask; I was determined the suggestion should come from you."

"And you have been mourning in secret all this time over my lack of avuncular interest?"

"A little more solicitude concerning poor Gerald's daughter would not have been out of place."

"And I have been flattering myself on taking the utmost interest in this plan of yours!"

"Rather concern for Geraldine's companion."

"I beg your's and my niece's pardon. Let me see, when did I have the pleasure of seeing Jerry last?"

"The day of her father's funeral. She was six months old at the time." Mrs. Vane's voice was reproachful.

"But Amy, I have been abroad ever since. I only came in yesterday, and here I am to-day."

Mrs. Vane quite disregarded this explanation; she had a way of ignoring other persons' points of view. "Shall I have Geraldine brought here?" she asked; "She is on the lower terrace with Daria."

"I shall hunt her up there. We shall get acquainted more easily if left to ourselves; besides, I am a bit curious to see her companion."

Half an hour later Vane reappeared on the veranda, an indignant light in his usually indolent gray eyes. "See here, Amy," he protested, "it's a beastly shame!"

She looked up enquiringly. "You found Geraldine all right?"

"I found Jerry and the other child; but I shall be eternally condemned if it was all right." With hands thrust deep in his pockets he stood looking down at her. "A beastly shame!" he repeated.

"If you would be more explicit. There may be something requiring my attention."

"There is. I found matters precisely as I had expected; as any reasonable being would have expected to find them. It's easy to foretell how things are to be all these years to come."

"Really Richard, if you would explain."

"Well then. There sat Jerry in the hammock, blissfully, disgracefully happy, nursing what even my untutored masculine eyes recognized as the jolliest of dolls; while on a bench, a little distance off, sat the other child, the very picture of forlornness."

Mrs. Vane appeared not at all impressed.

"It seems," Vane went on, "that this is a new, and particularly to be desired doll. I am quoting from the woman on guard, of course both youngsters wanted it. But it also appears that Jerry took possession early this afternoon, and has refused to yield up the treasure for the smallest fraction of time ever since."

"But the doll is Geraldine's. Her Aunt Frances sent it to her this morning."

"What difference does that make?"

"A great deal. Are you not getting over-excited about a little girl's doll, Richard?"

"It is not the plagued doll! It is what that doll stands for, not alone for to-day, but for all the days until Jerry reaches eighteen. Do you not understand, Amy?"

"Richard, you are absurd!"

"Perhaps! Well, you women—young or old—are beyond me."

"You have not told me what you think of your niece?"

Nor did he intend to—at least, not yet. But she was pretty, and Vane, having a liking for a pretty face, said so heartily:

"Only," he added, "is it not a bit odd that she does not resemble you or Jerry at all?"

Mrs. Vane stared up at him.

"She has my coloring. Her eyes and hair—"

It was Vane's turn to stare.

"Her eyes? Why, they are the color of this," he touched the dark petal of a russet and gold pansy, growing in one of the veranda boxes, "and her hair—pure auburn. Glorious hair it will be—at eighteen."

Mrs. Vane rose hurriedly; evidently there was something requiring her attention. At the

(Continued on page 296)

SMART FASHIONS IN AUTUMN HATS

FROM MAISON NOUVELLE, CHICAGO

FOR DESCRIPTIONS OF FASHIONS SEE PAGE I

A COMPANION FOR GERALDINE

(Continued from page 294)

head of the veranda steps she turned; maternal jealousy, if nothing more, showing at last in face and tone:

"The child with the doll was Daria," she explained.

Vane whistled softly as he watched her cross the terrace.

"How the mischief was I to know—with the other child keeping her face hidden? And I thought her so plucky not to cry! And all the while she was probably sulking, for all the world, as Jerry used to."

Later, as he dressed for dinner, Vane chuckled suddenly:

"Now I wonder if that is the way it is going to be all these years to come?"

II

At ten, Geraldine Vane's small companion understood and managed her with a skill wonderful to behold. She had early seen the folly of actively opposing Geraldine, and the incident with the doll had few successors.

Not that Daria went without various belongings of Geraldine, equally desirable to them both; but she developed the knack of making them appear undesirable to their owner, at least, for the time being; once in her possession she could trust to Geraldine's pride to leave them there.

Once or twice, when her mother happened to be at Lakeside, Geraldine had rebelled, carrying her case to that higher court. Daria's scorn at such a course, her inimitable cleverness in choosing word and gesture to express that scorn, Geraldine never forgot. Moreover, Daria withdrew, not the light of her countenance, but the comfort of her ministrations.

Thereafter Geraldine, too indolent and ease-loving to face unnecessary discomfort, chose the simpler path of peace; it being the path of pleasantness, as well.

As for the maids, they were frankly on Daria's side. From a child she possessed the art of winning friends, and early developed that most unchildlike trait—the recognition of the wisdom of such a course.

With one exception. From the first, she had felt no liking for Mrs. Vane, and not until she was a growing girl did she adopt any pretense of one.

On the other hand, Mrs. Vane, if questioned, would have said, that she neither liked, nor disliked the little girl whom she had taken into her home. That Geraldine liked and depended on her seemed sufficient. To all outward appearances Daria was fulfilling the duties for which she had been chosen in an entirely satisfactory manner; and Mrs. Vane, in her brief, though frequent visits to the country home she found so wearying, was not apt to look below the surface.

At fifteen, Daria's knowledge of Geraldine's character and her ability to manage her had increased so much as to arouse her own admiration; but so really clever was she that she never aroused Geraldine's suspicions, nor, more important still, the suspicions of Geraldine's mother.

Directoire costume of silver gray broadcloth, with vest and bands of selftone velvet embroidered in soutache. Large silver buttons trim, and a silver gray velvet ribbon gives girdle effect, tying at front. Tucked yoke and collar of gray chiffon cloth.

Vane, in his occasional visits to his niece, viewing the present in the light of that past scene on the lower terrace, saw that Daria seemed to be making good her promise to hold her own. But neither he, nor anyone else, ever realized the full extent of Daria's manuevrings.

"Amy," he asked one evening in the June following Geraldine's sixteenth birthday, "who did you say Daria's parents were?"

They were both at Lakeside for a day or two, and the night being pleasant, were taking their after-dinner coffee on the veranda.

"Did I say?" Mrs. Vane sipped her coffee thoughtfully. "The father was an old music master of mine—a really good musician; the mother, I am sure I cannot remember what the matron told me now. I knew they were both honest, respectable people, with refinement as well, else I should not have chosen their daughter as a companion for mine. But why?"

"Nothing in particular. I think they would be proud of Daria."

"She could hardly have been the same under other conditions."

"I thought one or other of her parents was talented."

"You appear to be reviving your former interest in Geraldine's companion."

"To the detriment of Jerry, you would imply?"

"I am not implying anything."

"And ambitious," Vane went on, his eyes on a slender, white clad figure, moving about on the lower terrace.

"Daria would not seem to have inherited either trait, in my opinion."

"Ah!" Vane's tone was noncommittal.

"She is a good enough girl; sincerely attached to Geraldine. It seems to me their life together reminds one of the high-born ladies of old and their bower maidens."

"Ah! Jerry is training Daria?"

"Not consciously, of course; her influence must do much. It was the sentiment existing between them that suggested the illustration."

"I see."

"I do not suppose," Mrs. Vane's placid voice went on, "that we can begin to estimate what her life here has done for Daria."

"It has probably done much."

"Such an opportunity as few girls in her station of life could hope to enjoy."

"She seems to have made the most of it."

"That might be saying too much. She is clever in a way, though she has not Geraldine's depth and strength of purpose. Later, she may grow more serious. In any case, I trust she will be able to look out for herself."

"She undoubtedly will."

"I shall see that she has a good start."

"Along what line?"

(Continued on page 298)

SEASONABLE TAILORED FASHIONS

FROM KEEN

FOR DESCRIPTIONS OF FASHIONS SEE PAGE I

A COMPANION FOR GERALDINE

(Continued from page 296)

"I had intended to have her taught stenography, or something of the sort; but I have come to the conclusion that a companionship to some elderly lady would do better. She seems to have a special aptitude for the life."

"Eleven years training with Jerry has, no doubt, developed it."

And it would be a more sheltered life, which in itself should appeal to her."

"Ah!" Vane said. "Well," he added, "the question need not be decided for a couple of years yet."

"A year and a half."

"You have a tough proposition ahead of you, separating those girls after thirteen years together."

"Geraldine will have other interests by then. I feel convinced that she will marry very young; as for Daria, she has been trained from a child to understand that her life here ends with Geraldine's coming out."

(Continued in 27 September, Vogue)

GLIMPSES

CORAL—

Crab-apple red and salmon are the touches of color most used to enliven the newest hand embroidery on dark cloth frocks, when the other colors in the design embrace gold or silver with black and white. All three while not vivid are striking and chic in effect.

EARLY PREDICTIONS—

Are that pale, very pale blue, with a slightly greenish tinge, is to be the favorite color for evening gowns. This shade combines exquisitely with all other pale tints, and embroideries of any metal threads gain much from such a background.

IMMORTALIZE—

Yourself by working a sampler as your great grandmother did, and have it framed. Choose some small design with which Dresden coloring will be necessary, for when this is treated as an antique it might as well possess artistic merit too.

SMART—

Is a turban with draped brim of bright navy blue beaver felt, which has three folds of velvet ribbon, in brown, scarlet and green, drawn round the crown and hence over the left brim to end in little tails beyond the loop rosette of blue satin ribbon. This rosette and another to match hold the quills of three ostrich tips, in color respectively blue, green, and a deep seal brown, in each of which some scarlet and green vanes are shown.

A NEW—

Way to wear a motor veil is to shirr it over an elastic that will just fit around the hat crown, and have the veil just wide enough to slip over the hat brim, and seamed to half depth at the back. Below the seam end each side it is hemmed, and when in place the corners are tied in a wee bowknot at the nape of the neck; the result, a dust proof girl, extremely neat.

PURPLE ROSES—

Shadowed almost into black, and a bluish Japanese iris, with flag-like, green foliage, make the crowning touch to a deep plum velvet toque; the contrasting colors daringly striking but chic.

STRIKING

And chic are the newest marabout muffs. One in a bright navy blue has an avalanche of coque feathers falling from a tuft of wings, placed sidewise across the muff tops. The ends of the feathers are in brilliant peacock hues, the effect hightened by touches of metallic paint. The vanes are clipped from the thin quills, so that the marabout is not weighed down or too much hidden.

HOW CHARMING—

Are the colors and glaze of the various bits of Italian pottery. A cupid mandolin player, one of the latest triumphs in flesh tints, has a quaint grace difficult to withstand; and the Peter rabbits nibbling lettuce leaves are delightfully natural. The latter, by the way, would entrance a child if given with the immortal Peter's short history of Christmastide.

DO HAVE—

For your den, dear bachelor maid, one of those fascinating wall baskets of Japanese wicker and China, and in it try a vine that will grow gaily over your curtains or picture wires. There are many such gladsome bits of green, that will transform the most ordinary room into one of beauty—as for care, a very little suffices.

NOW—

Is the time to rob your neighbor's wood lot (if you have country acres) of his small and dwindled cedar trees. Transplant them to tubs, well fertilized, and they will last the winter through as ornaments for your porch or steps. Bought of a florist they are quite expensive.

BEWITCHING—

Is a frock or white mousseline de soie for the débutante's first dance. It is embroidered elaborately in a soft white ribbon, in clusters of tiny wild roses, with long sprays of foliage, which are tinted most exquisitely by hand, and interlaced with the flowers are festoons and true lover's knots, which are shadowed with palest blue. The mousseline above the design is strewn lightly with gold pin paillettes.

A CARACUL—

Collar and cuffs on your everyday cloth or cheviot walking suit are now called for, if you would be in fashion; and a velvet band braided in black and gold, or silver and gold borders them. The collar is of the Eton order, and the cuffs slightly flared. Should the style of coat permit there are fur vestees to correspond.

A LOVELY—

White tulle ball gown showed vaguely medallions of gold tissue embroidered in Dresden flowers. Examination showed that these had been cut from gold ribbon and applied on the chiffon which veiled the pale yellow silk foundations. There was just enough glint of gold to make the most alluring harmony with the soft tone of the taffeta. The girdle was of gold cloth in small folds, fitting very snugly, and the trimming on the gown consisted of many diminutive ruches of the tulle interlaced in design.

Dinner gown, in modified Empire effect, in blush pink Pekin crêpe, the sleeves and draped bodice of all-over Valenciennes lace. Trimmings of rose velvet ribbon straps and bows in combination with satin ribbon plaitings; the bows held at centres by strasse buckles.

AUTUMN MILLINERY SMARTNESS

FROM PHIPPS

FOR DESCRIPTION OF FASHIONS SEE PAGE I

WHAT SHE WEARS

AUTUMN FABRICS—GRAYISH TONES SOFTEN ALL COLOR CRUDITIES—CHECKS AND SILK THREADED WEAVINGS FEATURES OF MANY CLOTHS—THE FASHIONABLE COLORS—NEW MILLINERY—RIBBON BOWS WITH ENDS FALLING OVER HAIR A FEATURE OF HAT TRIMMING—TRIG TAILOR-MADE HATS—COATEES

While the summer aspect of blue skies, gentle winds, velvet lawns and garden bloom still lingers about us, it seems somewhat incongruous to take up the new winter cloths and woolens as a topic. Still none too soon have they arrived, if we would have our orders early placed and ready in season.

NO CRUDE COLORING

Differences there are between the cloths of this season and of last, both in color and weight. As to color there are fewer very light shades for street wear, while all the medium and a few light colors have a grayish tone. They are not dull, only softened. In light blues we are familiar with the same effect seen in some of the cloths worn last spring.

BLUES, GREENS, GRAYS, PLUM COLOR

The distinguishing blues for the season are two sapphires—one with a bright shade, the other extremely rich and deep in color. After these are the marines, one in which the blue is distinct, one in which it is almost invisible. The same grades of color are also met in greens, the very deepest shade—the hunter's green—and that rather bluish green, as well as both the olive and bronze tones. There are dark shades of plum color, a richly mellow and deep claret, a walnut or brownish green, a lovely red as seen in the stems of some roses, the real bais de rose, a green gray, and a reddish gray, seen often in smooth pebbles and in pigeon plumage; there is, besides, a very dark gray, known as Puritan. These are mostly in the single solid-color series, and are found both in the satin-finish and gros grain styles of cloths. Neither of these makes is as glossy as cloths have heretofore been, nor as light of weight as the ladies' or mousseline variety.

WEAVES AND DESIGNS IN CLOTHS

There comes a distinct class of fine cloths for forenoon tailor-mades, and in the same gamut of new colors. A single surface color predominates, with either an under darker shade of the same color or a grayish-brown color, forming the cross lines, in all the small check examples. Where the surface color is of a very dark shade the cross lines are quite faint. Some of these check cloths have, besides, a fine single line of orange or red silk woven through in a subdued tone, and that forms a cross-bar square over two inches in size. There is a much lighter woolen fabric than cloth, which has something of a cachemire twill. It is most suitable for misses' school dresses, and for street gowns to be used with separate cloth or fur coats. The same small check design is found in these twills, but the entire fabric is of one color, while the check design only covers a hollow square, and is formed by a raised thread in the weaving which outlines the four corners of the square. It proves quite enough to define it clearly. Some fifty-two inch wide suit cloths have the close, firm weaving of melton. They, too, have the same subdued check patterns in single colors crossed with black, or with two shades of one color.

FANCY WEAVES

There are fancy weaves of fine all-wool cheviots, not at all heavy and rather more supple than the cloths. There is a ground of small checks barely seen, with a double silk line, forming a square two inches wide, which shows upon the surface. This line consists of very fine pin points of silk, matching the dominant color of the fabric. At the corners of each square is a small diamond figure, raised up with the same silk thread. For tall women, whose skirts have greater length, this is a most advantageous kind of material. The woven silk idea is also carried out by a

CHINCHILLA FURS AND A SMART TURBAN TRIMMED WITH A LARGE AIGRETTE

black satin line of plaiding one quarter of an inch wide, upon the dark rich shades of many new colors. In effect they have a great deal of style, and would make unique costumes. The slightly hairy cheviots have also check surfaces, with an almost invisible line of larger plaiding, which barely is discoverable under the rough surface. These cheviots are forty-four inches in width, and come in very dark chestnut, blue, walnut, and moss green. The new gros grain or poplin wool weavings come in charming light grays and gray blues, as well as other colors. There is a pleasant lightness about them which, with an exceedingly smooth surface, is bound to make them popular for visiting costumes and appropriate for evening wear with hats. They measure fifty inches in width, and are less costly than one might imagine, and for that reason suggest a popularity among the young contingent which nowadays requires a dressy costume.

THE BOW AND ENDS IN MILLINERY

New shapes in autumn hats, to which are attached the names of famous French makers, excite intense interest whenever there is a decided novelty among them. In one just seen, it seems as though a mushroom model had been practically cut in two and then hinged so that the front half keeps its proper line drooping over the front hair while the other half, like a basket lid, turns up in the back, forming a high arch. The high dressing of the back hair is well disclosed in the hollow space, while broad ribbon strings brought from the sides meet in the middle and are tied in a smart bow with short ends, one longer than the other, so that it falls over the lower part of the hair or chignon. To cover the line where the halves of the hat are joined there is a very large, low, soft crown; this is trimmed with a twist of the ribbon around the bottom, and it has besides a large rosette of the ribbon on the left and two enormous roses on the right. This hat when seen had its crown fashioned of several thicknesses of white and green malines, while the front and back of the hat were of Italian straw. It may be imagined how well such a model will look when this fine straw is replaced by a frame of velvet and lace, with a large velvet crown laid softly on the top, and trimmed with velvet rosettes and a back bow in some handsome ribbon.

A TURNED UNDER FRONT BRIM

There are odd and tentative millinery styles sent out for autumn approval, two of which are among the best examples. The first has a moderately round brim of gray-green felt, with a border trimming consisting of fine rows of gray-green velvet pipings, while the crown, oval in shape, is made of buckram and covered with the same light shade of velvet, drawn over it tightly. A bias scarf of the same velvet is twiste loosely around the crown and is much wider in the back, so as to raise it above the crown at that point. In front, the odd experiment is tried of turning the brim under, carrying the scarf ends with it, and holding them firmly under by clapping a broad, pliant steel buckle half way over felt and velvet. Besides, there is a velvet drapery in the back under the brim, and a gray-green ostrich plume starts from the left side and springs over the velvet cachepeigne. A young and pretty face ought surely to show off this quaint treatment with some success.

THE TURBAN MODEL

In the way of a turban creation was the second model to be accepted. The impression received was that of a dove-gray felt, having two winged pieces, both straight of edge and like a poised butterfly, showing both the under and upper sides of the wings. The felt gray was seen on the under sides, while a clear mulberry velvet showed on top. Where the wings overlapped in front a ribbon in the same shade as the velvet crossed diagonally and was looped into a cachepeigne in the back. The flat bandeau of the turban, however, was entirely covered with a profusion of large, reddish blue grapes and lovely bronze tinted leaves, thickly interspersed. The grapes were spread out wider towards the back, where they were massed over many loops of ribbon. This is sure to be a most becoming hat, and it is an exceedingly smart one.

TRIG HAT

For tailor-made costumes there are many trig styles, such as hats with stiff flat brims, with a high box crown, and the sides covered by the plumage of a pair of gull wings attached to halves of the breast. A derby-shaped felt hat has its rim on the left turned back and hidden by a cluster of three or four roses, the lower ones resting on the hair, while three or four ostrich tips topple over from the back grouping. A binding of velvet trims the edge of the brim, and passing round the hat crown is a flat velvet band. Considering the many colors to choose from in felts, it is easy to fancy all the smart hats this model suggests.

Empire gown of yellowish green voile trimmed with darker green taffeta, of which material the short Directoire bolero, trimmed with braid and buttons, is composed. A plastron of green and white striped silk is finished with a lace ruche and jabot. Large poke bonnet of green taffeta with shaded green plumes, lined with valenciennes frills.

Walking suits of mauve broadcloth with a long vest of wine-colored taffeta buttoned with large flat buttons of taffeta. Worn with a large black hat.

VOGUE OF THE SHORT COAT

All manner of short coats, with vests in every style, are to remain the modish second piece for autumn suits if for street wear. Many of the new cloths give assurance of gored skirts, with flat trimmings upon the seams in front, and sometimes upon all of them. Count upon flat applications of contrasting velvets or cloths, braided or embroidered; they are to be depended upon. Newer than the short coat, however, which shows the belt or girdle, are new coats that fall a few inches lower on the figure, and have a narrower front opening, filled in by a double-breasted high vest. These are by far the smartest. This coat is cut in long and narrow sections, the front opening being a perfectly straight one, which is relieved by a turnover collar that is longer than usual, and is followed by short pointed revers on each side. A belt of cloth gives the short-waisted line in the back, and ends quite far forward on the sides. The sleeves are full, laid into three box-plaits, and end in a bell-shaped cuff, which matches whatever trimming is given to collar and revers. While the length of the sleeves falls about mid-way the lower arm, long gloves are necessary to wear with them. Both high collar and cravat make the neck finish that best suits high vest openings. Three-quarter coats also have the same straight open lines with high vests for protection, when made for autumn wear; these are, however, considered less youthful than the short ones.

SIMPLE AND ELABORATE DESIGNS IN BLOUSES

FROM MCCUTCHEON

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 1

VARIETY IN THE AUTUMN TURBAN

FROM CASTLE

FOR DESCRIPTIONS OF FASHIONS SEE PAGE I

EXQUISITELY EMBROIDERED BLOUSES IN ORIENTAL DESIGNS

FROM VANTINE

FOR DESCRIPTIONS OF FASHIONS SEE PAGE I

CHARMING MODELS IN THE NEW SILKS

SEE TEXT—THE SILK REVIVAL

DAINTY EVENING STOCKINGS AND SLIPPERS

FROM LORD & TAYLOR

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 1

NOVEL EFFECTS IN MILLINERY

FROM GERHARDT

FOR DESCRIPTIONS OF FASHIONS SEE PAGE I

AUTUMN FASHIONS FOR THE MOTORIST

FROM THE SCANDINAVIAN FUR AND LEATHER COMPANY

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 1

TAILORED COATS AND GOWN

FROM THE HOLLY COMPANY

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 1

SEEN ON THE STAGE

HIS HOUSE IN ORDER

IS passion a prerequisite in the plot in order to secure the success of a play? So it is generally supposed, in spite of the many examples to the contrary, or in which it assumes but a subsidiary place. Of course, we are all of us ready with instances from the classics, of great dramas built upon other themes, but he is held to be a bold dramatist who to-day would presume to ignore love between man and woman as the leading motive in the construction of a drama of modern social life.

Then Arthur W. Pinero is a bold dramatist. In his play, His House in Order, in which Mr. John Drew opened the season at the Empire Theatre last week, the love motive is conspicuously lacking. Yet the play is a success. Is it a success because of this lack, or is it saved by the echoes of the grand passion in the life of a dead woman and by the affection in which her memory is held by all of the characters except the heroine?

The critics, while viewing the comedy from their individual standpoints, all unite in declaring it to be a masterpiece of construction. They see it is a success; they note the lack of the love element, and can find no other reason for the hold it has upon the public. To do otherwise would be to discount their authority as students of drama. The public, holding Mr. Pinero in less awe as a craftsman—a surprisingly large number of them carelessly ignorant or regardless of who Mr. Pinero is, or perhaps even of the authorship of the play—are less guarded in their comments; but whatever

SIR DANIEL

their comments, they bear witness to the power of the dramatist by filling the playhouse and discussing the play. They detect the lack of a love motive, they say that the play is gloomy and depressing; that four of the characters are unreal to the point of grotesqueness, and are tiresome besides; that the heroine is far removed from the conventional ideal. Yet they agree with the critics that it is the most impressive and authoritative play of this season in New York, as it was the most notable play in London last year.

Is this because Mr. Pinero has attained so high a rank as a playwright that we accept a play by him at a higher valuation than a play by another? Hardly. The public is too fickle to accept what it does not like because of the fetich of the name. If His House in Order stands almost in a class by itself among

Hilary Nina

JOHN DREW AND MARGARET ILLINGTON

recent plays, it is not because of the tradition of the author's previous successes, but because, having written good plays before, he has written a better play now. If we wonder how it is that the play so impresses us, in spite of what we find to criticise in it, may it not be possible that its success is in part, at least, owing to the very things which excite our wonder? Is not the appeal the stronger, the lesson the more convincing, because of the exaggerations, the travesties of life that we find in it, because it is more of a parable than a fact?

Why do people go to the theatre? Not to see life, surely, any more than they go to a picture gallery to see nature. They go to see acting. When a painter so closely counterfeits nature as to deceive the observer, he ceases to be an artist, and his work excites no higher emotion than that of curiosity or surprise. Mr. Pinero is an artist, and His House in Order moves us because the author's first consideration has been to afford the actors opportunities for acting. If Mr. Pinero had not exaggerated the characteristics of his tiresome people, he would not have had sufficient excuse for the situations which demand good acting on the part of the other characters.

JOHN DREW
As Hilary Jesson

The story of the play must now be well known. Filmer Jesson, a self-centred prig and member of Parliament, has married for his second wife, Nina, the governess of his son Derek, a charming, impulsive, undisciplined, haphazard sort of a girl, the very antithesis of his first wife, held in sainted memory as an admirable housekeeper and homemaker, attentive to his every whim. In the first burst of his grief over the loss of this ideal helpmate, Filmer has promised to present to his town a park, in honor of the departed Annabelle. If he has been temporarily seduced from his loyalty to the memory of Annabelle by the attractions of his son's governess, his lack of success in making her over into a copy of his dead wife soon results in the retransference of his allegiance.

At the rise of the curtain, the memory of Annabelle dominates the scene. Annabelle's sister, Geraldine, has been imported to run the household upon Annabellian principles, and Nina, the second wife, is occupying but a disregarded place in the house of which she is nominally the mistress. It is the eve of the formal dedication of the park, and, to cap the climax of her discomforture, Nina is expected to attend the ceremonies, dressed in half-mourning, out of respect and presumed grief for her exasperatingly perfect predecessor, whom she never knew. Imminent, also, is the arrival of Sir Daniel and Lady Ridgeley, the parents of Annabelle, and their son, Pryce, who during the subsequent acts empty upon Nina the vials of their disapproval, their unreasoning jealousy and their bitter scorn.

Comes also to the dedication Hilary Jesson, Filmer's brother, a British diplomat and man of the world, who, in talks with Filmer and Nina, is quickly informed of the situation, and whose sympathies are altogether enlisted in favor of the wife. Goaded to desperation by the slights and innuendoes of the Ridgeley group, Nina, after several tempestuous outbursts, refuses to attend the dedication; nor can Hilary, who has enlisted under her banner, persuade her to the contrary. While matters are at this stage, the boy Derek, who has been given his mother's boudoir as a school-room, principally as an additional humiliation to Nina, discovers under the floor boards of a closet a small bag, which he brings to Nina to open. She does so, while his attention is elsewhere engaged, and discovers therein four letters revealing that the sainted Annabelle was not only no better than she should be, having for years kept up a liaison with one Major Maurewarde, an intimate friend of the family, but that Derek is actually Maurewarde's son.

Armed with these letters, Nina sees a way to rout the Ridgeley's and to resume her place as mistress in her own house. She does not aim to humiliate her husband by revealing to him the facts that she has discovered, Geraldine only is to be her confidante. Through her, Nina believes, the Ridgeley's will soon hear of the shattering of their idol, and, in fear of Nina, will remove themselves discreetly to the background. Her duty to her husband demands the immediate dismissal of Maurewarde, who is an honored guest at the dedication. To secure this she confides first in Hilary,

LADY RIDGELEY

who, in a fine scene, persuades her to forego her purely feminine revenge, and to give him the letters to destroy. In the meantime, Nina, moved by his appeal, reconsiders her determination to stay away from the ceremonies. But despite this concession and her further efforts to conciliate her husband and his first wife's family, they all continue to treat her with so little consideration that to save his sister-in-law Hilary compels his brother to read the letters.

SKETCHES FROM HIS HOUSE IN ORDER, AT THE EMPIRE THEATRE

When Filmer is thus led to contrast the loyalty of his second wife with the disloyalty of his first, and to realize how impossible it is for her to assert herself in the atmosphere with which he has surrounded her, he sends the Ridgeleys to the right-about and Hilary closes the door upon the reunited pair as the final curtain goes down. There is nothing to indicate, within the twenty-seven hours in which the action of the play occurs, that Filmer and Nina, are any more likely to hit it off in the future than in the past; but there is at least, a suggestion that they will endeavor to adapt themselves to each other. This, however, need little concern the audience. What it is interested in are the opportunities for acting which the playwright has afforded the players.

These opportunities are unusual, and of them Mr. Drew and Miss Illington wonderfully avail themselves. Mr. Drew as Hilary Jesson, in his perennially familiar character of deus ex machina, and adjuster of domestic difficulties, has never had a better part or played with more authority. Not one of the critics alluded to his mannerisms, of which he has many; and if he has not overcome them which seems hardly probable, they were inconspicuous and negligible in the breadth, and power of his acting. Miss Illington, too, was wholly satisfying as Nina. Always a delightful and charming figure in the picture, she won the sympathy of the audience from her first entrance, and commanded their interest through scenes that might have tried the abilities of a much more experienced actress. It is possible, it is even likely, that there are other women on the stage who could have made more of the part; but without the opportunities of comparison, it would be hard indeed to say wherein she failed to satisfy its requirements. In her bursts of petulance, in her facial play upon the discovery of the incriminating letters, in the scene with Mr. Drew in which she renounces her intended revenge, she seemed to rise fully to the emotional requirements. This, at least, she has demonstrated, that there is no actress on the American stage who shows more promise of greatness.

C. M. Hallard, as Filmer Jesson, had a thankless role, but played it with eminent discretion; and Henry Vibart, as Major Maurewarde, in spite of his former villainy, actually succeeded in winning sympathy by his manly behavior in the last act, not only through his manifest affection for the boy Derek, but also, perhaps, through the fact that he was the one person in the whole play who showed himself to have been a genuine lover. Leona Powers, the little girl who took the part of Derek Jesson, acted with excellent precocity, and yet one cannot help thinking that the author would not have erred in giving her somewhat less to do. The Ridgeley family quartette, played by Arthur Elliot, Lena Halliday, Madge Girdlestone and Martin Sabine, effectively represented the intentions of the playwright, imparting to their respective characters the touch of farce which he intended that they should convey. Hope Latham, as Mlle. Thomé, and Herbert Budd, as Dr. Dilnott, the Mayor of the town, also deserve mention for clever performances of small rôles.

SCENE FROM THE PRICE OF MONEY, AT THE GARRICK THEATRE

GOSSIP

Channing Pollock, dramatist and critic, has left the Shuberts, for whom he has acted as press agent for several years.

Following Fritzi Scheff, in Mlle. Modiste, at the Knickerbocker Theatre, will be Montgomery and Stone in The Red Mill, a new comic opera by Henry Blossom and Victor Herbert.

RICHARD BENNETT, JESSIE MILLWARD AND LESLIE FABER
In the Hypocrites, at the Hudson Theatre

Loie Fuller (La Loie, as she is called in Europe) is booked to open in Baltimore's new theatre on 24 September. The dancer has given up the old fire effects, and is to use what she calls water effects instead. Her principal dance is laid at the bottom of the sea. Besides this feature, Miss Fuller will appear in an Egyptian dance from Aida, a gypsy dance from The Huguenots, and a Spanish dance from Carmen. After the Baltimore engagement Miss Fuller will be seen at the Hammerstein and Percy Williams houses.

Henry Miller was, it is said, induced by Miss Anglin to return to the stage as an actor this season, in addition to his duties as a producing manager. Mr. Miller will star jointly with Margaret Anglin at the Princess Theatre, in William Vaughn Moody's new drama, The Great Divide, which opens at that playhouse on Monday, 1 October, after a preliminary road tour of three weeks.

May Irwin's new play, by George V. Hobart, is a satire on bridge whist, called That's All. One of the features of the play is a scene with bridge going on, when Mrs. Wilson, played by May Irwin, is confronted with financial difficulties through her fondness for the prevailing fad. The play comes to the Bijou Theatre on 5 November for an extended run.

Modjeska will be seen this year in Shakespearean rôles, and in Magda and Camille. It is said that this is Modjeska's last year on the stage, but as she has been advertised as giving farewell appearances before, perhaps this latest rumor is a mistake. It will be a regrettable loss when this actress shall have finally retired from the stage, whenever that may be.

When David Warfield leaves the Bijou Theatre at the end of this month, for his first tour in Klein's play, The Music Master, he will be succeeded at this playhouse by Nat C. Goodwin in The Genius. The farce comedy, which is by W. C. and Cecil de Mille, sons of the late Henry C. de Mille, is a typical Goodwin farce, with an abundance of extravagant fun. While at the Bijou Mr. Goodwin will also present Paul Armstrong's one-act character study, In a Blaze of Glory; and later in the season he will bring out Sierra, a play also written especially for him by Paul Armstrong.

HATTIE WILLIAMS

Who is appearing with much success in The Little Cherub, at the Criterion Theatre. A sketch of Miss Williams's career was published in Vogue, dated 25 May, 1905.

It is said of Olive North, who appears as the gypsy girl Esmeralda, at the Hippodrome, that she has a considerable private clientèle of those who wish her to read cards for them as she does in her rôle for Lady Volumnia. Miss North has, it is said, turned into the Hippodrome Employees Fund a considerable amount of money secured by her for foretelling the fortunes of the Hippodrome girls. The fund is used to aid members of the chorus who become ill.

The Daughters of Men, Charles Klein's latest play, will be brought out by Henry B. Harris, at the Colonial Theatre, Boston, 24 September. The cast includes Effie Shannon, Orrin Johnson, Dorothy Donnelly, Herbert Kelcey, Grace Filkins, Ralph Delmore, Edward Brandt, J. H. Howland and George Parsons.

The Red Mill, the new musical play by Henry Blossom and Victor Herbert, has been very well received wherever presented, both the play and the co-stars, Montgomery and Stone, calling forth much praise. The scenes of the two acts are laid in Holland, and all the characters are natives of that country except the stars, who are introduced as young Americans stranded in Katwyk-Ann-Zee. They meet with many adventures, and adopt various disguises to assist them in escaping arrest.

FASHIONS IN FURNISHINGS

(Conducted by Esther Singleton, author of The Furniture of our Forefathers, French and English Furniture, etc.)

[NOTE.—The purpose of this department is to aid the modest collector in the purchase of antiques and good reproductions of good models; to offer suggestions for the furnishing and decoration of special rooms in the best taste of the day, as well as in the styles of the past; to give information regarding correct textiles for upholstery and wall-hangings; to answer questions pertaining to furniture and decoration; and to supply such notes and news as will appeal to manufacturer, dealer, purchaser, decorator and collector. Readers inquiring names of shops where articles are purchasable should enclose stamped and addressed envelope for reply, and state page and date. There will be no charge for the addresses of shops selling furnishings described on this page. Questions germane to this department will be answered promptly. See fees and rules under Answers to Correspondents.]

A DUTCH MUSEUM IN HAARLEM

THE study of old furniture and other antiquities that contribute so great an aid to the historian in constructing the social life of the past has, of late years, been widespread, and in no country does a more appreciative interest exist than in Holland. The great museums of the large cities contain many superb specimens of the Renaissance and more modern periods, besides a few examples of fifteenth century furniture. In them also are often to be found entire rooms removed from some old Stadholder's house, with their original panels, ceiling, hangings and furniture, and entire rooms fitted up in the old style of some province whose individual manners and customs are fast disappearing before the leveling spirit of the present century. For example, the Rijks Museum has a room furnished in the Hindeloopen style, with the brightly hued and gaily painted Friesland furniture, the interior made more realistic by the introduction of a group of wax figures, in the Hindeloopen costume, attending a christening-party. At Leeuwarden, the old capital of Friesland, there are two beautiful rooms from Hindeloopen, which give one a still better idea of what was, perhaps, the quaintest town in all quaint Holland. Leeuwarden is, unfortunately, rather too far away from Amsterdam for the ordinary tourist to visit, but he can see in every large city in his itinerary a good antiquarian museum; and many a little town on the Zuyder Zee and the North Holland Canal also has a collection of local antiquities. As a rule, these relics are intelligently and attractively displayed, for the members of the numerous Dutch antiquarian societies take great pride in their past history and the proper exhibition of relics connected with it.

In the Haarlem Museum one may study a fine Dutch collection. The Museum van Kunstnyverheid embraces the artistic industries of both ancient and modern times, and well repays a visit. It is situated near the Frederiks-Park, on the outskirts of the town, and on the way by tram from Amsterdam to Haarlem. The house that shelters it is also somewhat interesting: it is known as the Pavilion; was built in 1778, and was afterwards purchased by Louis Napoleon. Carving, pottery, fabrics, metal work, sculpture, and architecture are well represented, and there is a large room especially devoted to furniture. The first thing that strikes the eye is, perhaps, the large bird cage hanging from the ceiling—a familiar article in the pictures by Jan Steen and other Dutch masters. The chairs are also to be seen in many Dutch paintings. A china cupboard stands near the door, and directly facing is a large dresser with a splendid array of pewter and brass ware. On its right is a little hanging plate-rack, below it a napkin press, and above a hanging lantern. There is a great deal of fine Delft and many curious kitchen utensils in this room, which is particularly interesting to the American student of colonial days because many of the articles are of the type that the early Dutch settlers brought with them to New York, New England, New Jersey and Delaware.

It is encouraging to note that our American Museums, Historical Societies and old houses owned by the Sons of the Revolution, Daughters of the Revolution, Colonial Dames, and other patriotic organizations, are devoting much intelligent thought to the display of the treasures they have acquired. A good example exists in the colonial kitchen that has been fitted up in the rooms of the Wisconsin Historical Society in Madison, under the auspices of Mr. Reuben Gold Thwaites.

It is true that such a kitchen did not exist in the West; but the Society having long possessed numerous articles dating from Colonial times, such as foot-stoves, warming pans, kettles, pewter plates, etc., and having acquired a year or so ago from Miss Ellen A Stone, of East Lexington, Mass., nearly two hundred articles from the kitchen of Miss Stone's great-grandfather, Stephen Robbins, of Lexington, decided to construct a colonial kitchen for their exhibition.

The old houses of Massachusetts were visited, and the Whipple House of Ipswich selected as the model. Mr. Gold Thwaites writes: "The old oak beams of the original, now blackened with age (for the Whipple house was built in 1650), have been carefully reproduced; the spacious fireplace, constructed of blackened bricks obtained from Indiana, looks as though it had seen centuries of service, and the walls and shelves are hung with just such articles of the olden time as would have daily been needed in a kitchen of our forefathers in Colonial days. Interesting, also, are the two façades, front and rear—the former being fitted with a two-seated porch; while opening through the latter is the sort of battened door used in ancient days, and fastened by a wooden latch with the latch-string hanging without.

"It would be a long catalogue, to list the two hundred articles and more which are on display. There is practically everything there that a colonial housewife could have known in her kitchen, from a cradle for the baby to an ear trumpet for the grandfather—pots and kettles depending from the crane and hanger in the fireplace; gridirons, frying pans, Dutch bake-ovens, foot-stoves, bed-warmers, flat (or sad) irons, brooms, hearth shovels, tongs, balances, nutmeg graters, skimmers, spits, noggins, lanterns, candle moulds and sticks, pottery pewter, wall baskets, wool carders, spinning wheel, reel, samples of cloths, shoes, woodenware, etc. In this large and varied collection is also included a dozen or more farm tools—forks, shovels, flail, etc. The colonial kitchen is an object lesson in history, which is well worth seeing. It is bound to be, for a long time to come, the most attractive popular feature in our rapidly developing museum.

The kitchen has proved so successful that we have under contemplation the establishment within our rooms of a typical Wisconsin log cabin of pioneer days, for the fitting of which enough articles of interest have already been collected."

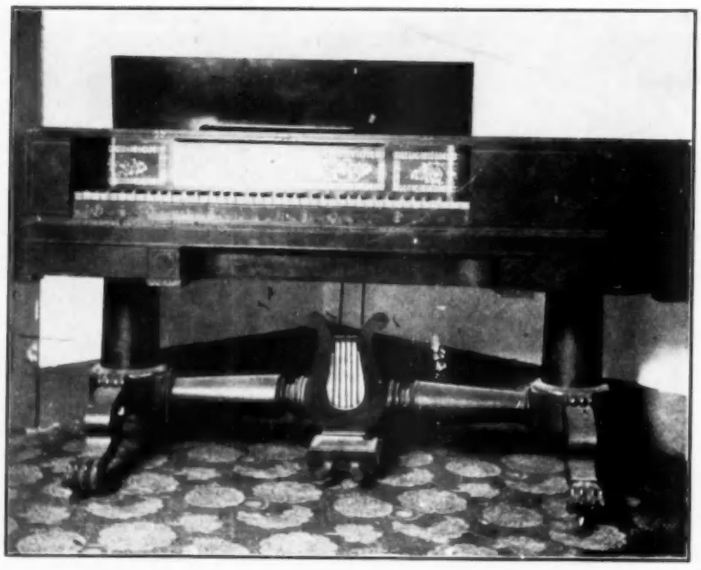
THE DECORATOR

[NOTE.—All questions under this department will receive prompt attention. Inquiries may be made in regard to wall papers, rugs, carpets, hangings, furniture, etc. A charge of 50 cents is made by Vogue for each room described and 10 cents additional for each sample sent when samples are requested. A stamped, self-addressed envelope should be enclosed. Suggestions for rooms and descriptions which have been sent to correspondents are subject to publication.]

TO S. J. E.

I have an old piano made by Thomas Gibson, of New York. Can you tell me its date? I enclose photograph.

Ans.—Thomas Gibson made pianos at 61 Barclay Street, New York, between 1820 and 1839. He started in business with Morgan Davis, at 63 Barclay Street, about 1799, and was taken into partnership in 1801. In 1820 they separated, Gibson removing to 61 Barclay Street. His name disappears from the city directory in 1839, hence the instrument must have been made between 1820 and 1839. The case is typical of nineteenth century furniture, with its heavy pillars and claw feet. The floral decoration above the keyboard is also characteristic of the period.



GIBSON PIANO

See answer to S. J. E., under The Decorator

OLD CANDLESTICKS

See answer to J. W., Trenton.

TO L. H., RICHMOND

I have a mahogany sideboard with glass handles. It is said to be a genuine Heppelwhite piece. Can you tell me if the handles are likely to be original?

Ans.—Heppelwhite does not mention glass in his mountings. In fact, glass handles on furniture were a novelty to an English traveler who visited this country in 1818. He notes that cabinet work executed in New York is "light and elegant," and remarks "I have seen some with cut-glass instead of brass ornaments, which had a beautiful effect." Cut-glass handles are, therefore, inappropriate upon any piece of furniture of a Heppelwhite model.

TO J. W., TRENTON

Kindly tell me the style and date of the three candlesticks I enclose. The pair are silver and were picked up in a church. The solitary candlestick is of Sheffield plate.

Ans.—The middle one is a very favorite model of the eighteenth century, such as might be found on many a wealthy colonial table here. The others are of Spanish workmanship, and belong to the late Renaissance period. The busts on the base show the date—somewhere between 1580 and 1620. The cups to catch the wax drippings are reversed; they should be placed hollow upwards. It was not till the day of Meissonier and Oppenord (Regency style) that such decorative accessories ceased to be functional. The contemporary critics bitterly reproached these designers for such solecisms in goldsmith's work.

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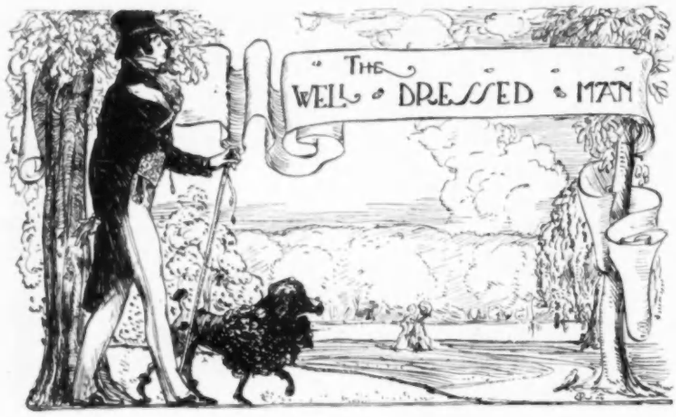


AUTUMN FASHIONS—CUT, COLORS AND CLOTHS—THE CORRECT SACK SUIT AND OVERCOAT

Time was when the tailors went to great lengths to have a season's fashions differ from those of the season before. This is no longer the fact. While, to be sure, every tailor of repute strives to put into the clothes he cuts some original touch or variation of his own, there is no general straining merely to be different. The line of demarcation between the novel and the bizarre is so thin that fineness of fabric, grace of air and nicety of fit, rather than any particular cut, are things that count. For this reason, it is natural that the styles of autumn should follow, in the essentials, those of spring.

The form-fitting garment, with its creased side seams and flaring skirt, is not found in the clothes of the really good tailors, nor are any of the queernesses of cut, trumpeted as smart by the venders of ready-made things, at all to be desired. Good taste and good form in dress are closely allied, and the style that depends for its effect upon exaggeration borders too closely on caricature to be within the limits of either. Far better is it to follow the standardly conservative fashions, and this does not necessarily imply that one must lack character and distinction.

For those who can wear such colors becomingly—and not every man can—green and brown lounge suits in self mixtures and other colors are new, or, to be precise, not yet common. But grays and blues are shown in many different effects and are quite as fashionable. Narrow vertical stripes are perhaps a little less common this season than plaids, and they show up very prettily in white or gray on blue or black grounds.

A clearer idea of the cut of the early autumn sack suit than can be conveyed by mere verbal description is given by the accompanying drawings. The jacket—a dark blue cheviot with a design formed by light gray stripes—is an inch or two shorter than the style of last spring. Collar and lapels are quite broad, and the latter have a slight roll and are decidedly notched. The edges of the jacket are wide stitched—a feature this season—and there is no vent, no breast pocket and no cuff finish. The coat fastens with three buttons, and has three on the back of the cuffs. In front it is gracefully rounded, a bit of a departure from the square cut generally approved of late. As intimated, the correct autumn jacket is only moderately form-fitting in the back, and flares very slightly at the bottom. The drawing gives a good idea of this back cut.

AUTUMN TOP COAT

BACK OF SACK COAT

The waistcoat is collarless, moderately high at the front opening, has four pockets, five buttons, and a V-shaped bottom. Like the coat, the waistcoat is stitched wide at the edges. Of course, many fancy waistcoats will be worn with lounge suits, as hitherto, and the details of cut and finish are by no means strictly decreed.

AN AUTUMN TOP COAT

The overcoat shown in this issue is made of gray diagonal cheviot. It has tolerably long, wide lapels, a broad collar, no breast pocket, a centre vent, measuring about twelve inches, and is knee-length. The back of the coat does not cling to the figure, but defines it just noticeably, and at the bottom there is only a slight flare. I do not wish to be understood as saying that this is the only correct overcoat cut. It does, however, reflect the preferences of some of the best tailors.

It may be gathered from the foregoing that autumn fashions are distinguished by moderation and fitness, but tastes in clothes differ as widely as do the men who wear them, and he with a leaning toward styles extreme will have no trouble in finding things to suit his ideas.

THE SHIRT

Taking up the details of lounge dress, shirts will be worn in light and medium dark shades. Stripes are preferred, as plaids have become a bit common, though they are wholly correct. The soft-front styles commend themselves to most men because of their genuine comfort, and also because they can be laundered quite as satisfactorily as stiff bosom shirts. For the country and sports Scotch flannels and silk-and-wools are rather smart, and these are still commonly made up with the familiar patched pocket and folded-back cuffs. The monogram may be put on the pocket or on the left sleeve. The question is one of preference rather than of propriety.

It may be added that while the monogram on shirts is sometimes condemned, it continues to survive and, undoubtedly, will be preserved as long as men like to accentuate personality in dress. To swerve from the conventional a monogram is often embroidered within a small circle, and each grouping of letters is given a distinct character. Of course the monogram is always in colors to match the shirt itself.

NECKTIES AND COLLARS

The four-in-hand remains the favored style in neckties, and, though it seems rather futile to give measurements, two to two-and-three-quarter inches may serve as a guide to the width. Green and red are the most suitable colors to accompany brown and green lounge suits, and a multiplicity of these shades may be seen at the leading shops. The wide bow of the bat-wing type, with square ends—it should be a good, long bow, not a little thing—is also approved. One might go into a description of patterns exhaustively, but when they are as plentiful as leaves in summer, the effort is not of sufficient value to be worth while. Brilliant stripes and bold colors and mixtures seem to be coming to the fore again, however, and after the long and somewhat monotonous reign of self effects, they should be welcome. It may be that the Ascot, endeared by custom and hallowed by tradition, is losing a shade of its vogue, for, except for weddings, the four-in-hand is now preferred, even on occasions cer-

COLLARLESS WAISTCOAT

monious. Scarf pins and cuff-links, harmonizing in color and design, are again in evidence, and both are often sold in sets.

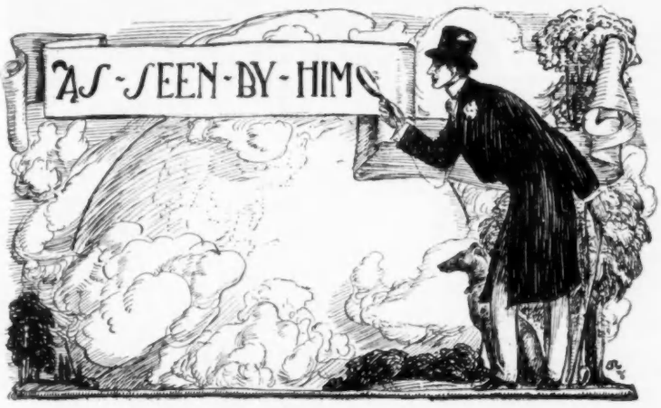
Collar shapes offer nothing new or even novel, for the long used lock-front, the form with a V-shaped front opening, and the wing are, as hitherto, the accepted shapes for day wear. It may be possible that the round-cornered wing will win some measure of countenance this season, but while much worn in London, it has never gained general favor among Americans, and that, too, quite without any good reason. It would not be surprising to find it taken up to some extent this autumn and winter, however, for it is not unbecoming, and it certainly has a character of its own. The better grade collars are still wide-stitched, and, in contradistinction to the cheaper grades, are moderate in shape.

HOSE AND GLOVES

Decidedly smart in half-hose are mixed grounds, with inverted figures blocked in the

COAT OF SACK SUIT

same shade as the ground mixture. They may be had in any color desired, although, as is natural, the autumn shades in hose are dark.



TO GIVE A COSTUME BALL AND A HUNT BALL—THE HOTEL QUESTION—WAITER GIRLS A SUCCESSFUL INNOVATION

WE are to have two interesting guests for a few weeks in the autumn. Fitzroy's sister—you remember Fitzroy who married my niece Geraldine, and who is still in expectation of an earldom, with only an elderly unmarried uncle, who must die sometime, and his father who has passed three score, between him and the title—sails on Saturday, and she will pay us a long visit. Incidentally she brings over her husband, who is the Earl of Boddington. Lady Emily is a most charming person, and her husband one of the best and jolliest fellows I know. Boddington Castle is famous for its great house parties and its many visits from royalty, as well as for its Tudor furniture and its rare collections of portraits and armor. The name of the family is Morgan-King, and they are of Welsh descent, and have a gloomy old place near Llanfair, and they have also a castle in Scotland. Queen Elizabeth stopped at Boddington Castle while on one of her many royal progresses, and the bed in which she slept is in the royal guest chamber, but it has not been used since, as none of her successors seem to care to inhabit the room in which she once sojourned. Perhaps it is because she is occasionally to be seen—according to tradition—in the neighborhood of the Library in Windsor Castle.

I am delighted to have the Boddingtons We have postponed the hunt ball until after their arrival. They will be with us until late in January, when they are going on to the east. After the hunt ball we have arranged another festivity, and Miss Randolph has come on from Virginia to superintend it. It is nothing more than a costume ball of the last century. People in giving one of these entertainments always go too far back. You hear much silly talk of our grandparents dancing the minuet. They never did. I doubt if there were any minuet dances at all in the nineteenth century. In the first years there were contra dances, quadrilles and the slow waltz, for which even Beethoven composed music. Afterwards, in the early forties, everyone danced the polka and the lanciers, and the gallop, redowas and schottisches came in with the Crimean campaign.

But one of the picturesque eras was that of twenty-five to thirty years ago, when we celebrated the centennial at Philadelphia. This was the time of our parents, and the costumes which were hideous in the fifties and sixties and early seventies, began to be artistic. Perhaps we shall confine the ball to the seventies and eighties. For music we shall have the immortal Strauss, Von Suppe, Sullivan and even Dan Godfrey, and not a few of the productions of Waldteufel. The men will not need to appear in fancy dress, and this is a great boon, because it is rather difficult to induce them even to wear powdered hair for a bal poudré.

At the hunt ball the men will wear their scarlet coats, and I want Boddington to see how well we can do these things over here, even if we are not in an ideal hunting country. I shall take him down to Warrenton in Virginia, however, where he will have some stiff riding, and where the traditions are observed. There are several colonies of younger sons down in these Virginia mountain districts, and he has several friends among them. Wholesouled hospitality and charming simplicity of life are to be found down in this picturesque corner of the south.

We have been to town to the play. We were rather bored, although John Drew has caught the atmosphere of His House in Order. But the mise en scène is so much more American than it is English.

I have been amused at one of the early autumn controversies in the newspapers about the relative merits of foreign and American hotels. Mr. Huneker, who has written some extremely clever articles on the American watering places in the New York Herald, truly says that, after all, New York is the only place on this side of the Atlantic where you can find a modern hotel. No matter how splendid some of the establishments may be in other cities, there is always something provincial about them. At one time you could obtain at clubs and restaurants in Baltimore and Washington excellent sea food, deliciously prepared, and I doubt if you can ever have terrapin cooked as it is at the Maryland Club. I always have it prepared in Baltimore and sent to me in great tins. By this I do not mean that it is a patent product, but there is a famous cook in the Monumental City who has always had the preparing of the terrapin for the Maryland Club, and through a membership one can get it, and it arrives in New York the same day on which it is cooked. Philadelphia terrapin is skimpy. In fact, although I have many excellent and dear friends in the Quaker City, I confess that with the exception of Boston, it is in some ways one of the most provinical places I have ever visited. There is always some little isolated incident which shows the drift. A delightful woman from Philadelphia told me recently that it was a mark of the excellence of everything in her own city, that the most notable hotel in San Francisco had been called the Fairmount, and that it was a sweet reminder to every Philadelphian visitor to the Golden Gate of the one park in the world. It was rather cruel to gently disabuse her mind and tell her that the hotel had been named by Mrs. Herman Oelrichs after her own family, the Fairs, and that it stood on a mount or eminence. And yet why?

Although we have some excellent hotels and restaurants in New York, I am sorry to say that most of them are deteriorating. After Paris and Vienna and Rome and even Berlin, not to mention London, one sighs for the silent-footed civil waiter, and the alert and watchful steward or maitre d'hotel.

We have a mass of electric lights, of gleaming silver and dainty china—although a chipped plate was given me last week in the most fashionable restaurant in New York (imagine such a thing in even a second-class place abroad)—but we miss attention and courtesy. Not one quarter of the waiters even thank you when you give him more than a generous tip. They forget this or that, they bring you sloppy things, they shuffle about, they discuss among themselves at times, and they seem to have no proper appreciation of their position. The few hotel keepers and restaurateurs whom I have patronized tell me that they are quite aware of these deficiencies, but there is no remedy. You can bring twenty of the best Parisian waiters to New York, and in six weeks they will be utterly demoralized, noisy, impolite and perfectly impossible. The old race which one met now and then at Delmonico's, at Sherry's or at the newer places, such as the St. Regis and the Waldorf-Astoria, are either dying, or they have retired. Time was when New York's best restaurants had admirable service, so that this plaint is not born of any love for the comforts which are to be had across the Atlantic.

A few of the suburban hotels have tried waiting girls, and I confess these have been a success. We sometimes take the motor car over the Westchester hills and have luncheon or dinner at a new hotel which looks not unlike a Spanish convent, perched high up on a rocky hill. Here in a great dining hall, like a refectory in an abbey, we have an excellent meal, and the waiter girls in their neat white caps and aprons certainly lend a charm to the service. And they are attentive and civil. I knew a young couple in New York who became discouraged with a long line of drunken butlers, and they trained a couple of women for their dining room. These servants did admirably. I think in a small household women are much better than men. To have one or two competent waitresses in an apartment house, which is modest but comfortable, is much better form than to try and have liveried servants. One must, to use a vulgar proverb, cut one's cloth to suit one's measure. Perhaps the quotation is not exactly correct, but I am sure you know what I mean.

The great trouble about our New Yorkers is that they will live beyond their incomes or even their capital. Those who keep to Broadway and certain quiet retired streets of the upper west side must live in gorgeous apartments, all marble, and gilt and electric lights and tinsel, and they must have their motors—the larger, the more gaudy and the noisier, the better—and they must show the world that they can afford to spend money.

Only the other day I was listening to a complaint about one of the best Parisian restaurants. An American confessed to me that he spent much more than he wanted to, because he had a pride in showing the Parisians that he and his countrymen were not stingy. He was actually afraid to order a modest meal. He wanted to keep up the standard, and he was bullied into extravagance. And slowly the European restaurants are becoming demoralized, but there is a movement over there to stem the demoralization, and it may succeed.

We all worship money in this century, and the billionaire is accorded, in a way, royal honors. Royalty itself is said to laugh at the jokes of a vulgar Sir Midas, and to pat him on the back, and to heap Lady Midas and the house of Midas generally with all sorts of royal favors. Still, I have never forgotten an experience of a few years ago. I was making a tour in the Tyrol, and I went to a well-known hotel during the season. Perhaps, because at that time I was traveling incog, and looked like a German or an Austrian or perhaps—to paraphase the old Pinafore—an "Italyian," my measure was not taken. But the best rooms in the house were occupied by the Von Millions and Frankie-Amsterdams of New York, Newport and Long Island. Everywhere they were received like reigning sovereigns, and their courts at home were held with all the ceremony of a Buckingham Palace Drawing Room. But two Grand Dukes, a stray Grand Duchess and an hereditary Prince of some place were too much for the landlord; for a time the Americans were just ordinary people. I am not a snob, and royalty does not affect me, but when there is some of it around I like it to be real and not a mock article. It was quite delightful to see that my compatriots were snubbed for once; the experience was decidedly refreshing.

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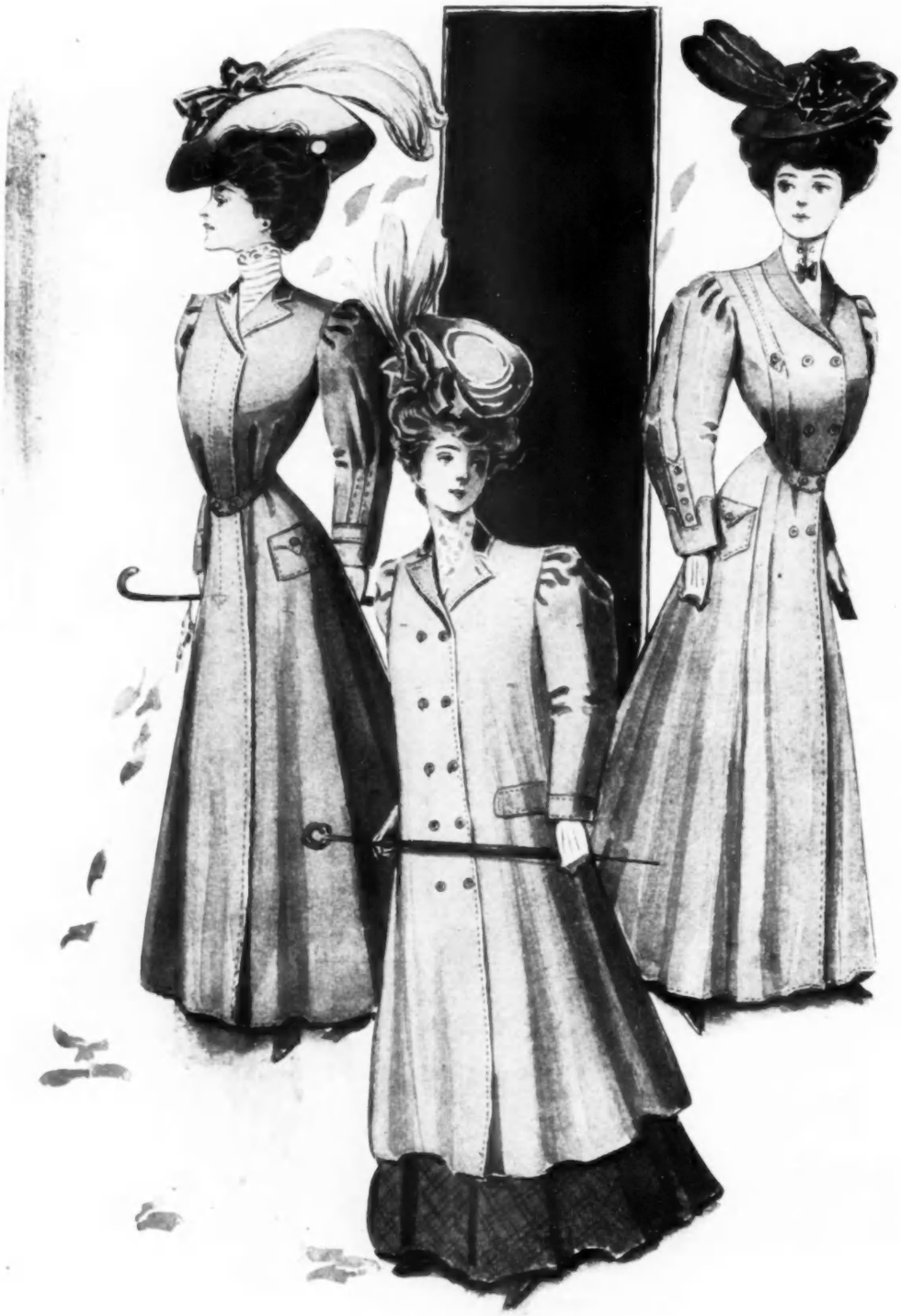

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COSTUMES AT A LITTLE PRINCESS'S BIRTHDAY BALL—BLACK TULLE GOWN EMBROIDERED IN GOLD, SILVER AND GEMS—THE LITTLE KNOWN BLUE AMBER OF CAPRI DECORATES A WHITE LINEN—A STRIKING TAFFETA FICHU — WRAPS AND STRIPED GOWN SHOWN IN ILLUSTRATIONS

Ostend is packed with smart people, and conspicuous personages from every world are to be seen at the clubs, at the races, and at the Kursaal. A children's ball, celebrating the birth of the new little Belgian Princess at the Villa Osterrieth, was given at the Kursaal on Tuesday, and on the Sunday previous there was a huge charity fête there, which offered many splendid attractions. Lina Cavalieri sang in the afternoon, and she looked the Incroyable to perfection, in her Directoire costume that night, when Caruso was the star of the evening concert that occurred before the bal masque, which packed the ball room and the salle des jeux until morning. There were many beautiful fancy costumes, but many women present in dominoes, their laces swinging open over lovely evening toilettes. Mme. Le Bargy looked, as always, extremely interesting in a pale mauve domino with a large lace hood, the front of her black tulle evening gown being richly embroidered in large Byzantine motifs of cloth of gold, embroidered in silver and studded with cabuchons of mauve quartz and pale green chrysoprase. A large Oriental necklace, composed of heavy beaten gold medallions set with the same stones clasped her neck.

LOW-NECKED LACE WRAP WITH BLACK SATIN KIMONO BOW. WHITE UNCURLED OSTRICH FEATHERS IN THE HAIR—Ostend.

Another lovely gown, whose wearer had thrown off her domino at supper in the gambling rooms, was a classic Empire of purest style. Its ivory white chiffons in many smoothly hung layers were bound by a band of chinchilla fur that lay in soft, undulating folds all about her feet, dragging the material into limp, close lines. The chiffons were draped simply about bust, shoulders and arms over a ceinture composed of large gray and white shell cameos set in old silver, and which was clasped high in front with a large silver ornament; there was a single cameo on each shoulder. A thick twist of silver gauze was wound about her hair in a turban effect that concealed the top of her head entirely, its knotted ends, silver fringed, hanging back of one ear to the shoulder, and her light chestnut hair arranged in ringlets all about temples, ears and nape. She carried a very broad, supple scarf of chinchilla, lined with a single layer of silver gauze, and bordered on one edge and both ends with a knotted ivory white chenille fringe.

The lawn tennis tournament is on this week, and the gathering on the court, especially at ea time, is most elegant. Mlle. Marie Louise de Sincay, who is to be married, Thursday, to the Prince Albert de Ligne, was there yesterday with the Princesse Ernest de Ligne, and created an immense impression in one of the loveliest day gowns one can imagine. It was a heavy, fine, rich ivory-colored linen, the tone of old yellowed ivory. Its short skirt in broad panels, spreading over narrow under-plaitings, was decorated on each panel with a large Byzantine design, embroidered in thick but flat silver bullion cords of a rich pewter color, wound into an intricate geometrical design about a central motif of cloth of silver studded with stones to give the effect of a peacock's eye. The stones were, as far I could make out, of that lovely, changing, weird blue amber which one may get at Capri, and which is so little known. The corselet skirt was completed by a demurely folded fichu pelerine of the linen, its edges in small scallops buttonhole-stitched in silver, an embroidered motif decorating the back and each side of the front, and silver bullion tassels tipping the two ends of the fichu at the waist line. Her blouse was of sheerest white linen batiste, absolutely plain, save for little hemstitched frills of the material at elbows and throat, with neck and elbow bands of lead-colored silk ribbon. Her hat was in mushroom shape, and set on the back of her head, its chip straw having a softly shading silver lustre, and a scarf of rather thick coarse meshed silver net with fringed ends was tied about in a soft, careless bow that drooped at one side. A single long, supple falcon feather in the weird blue was thrust into the knot, and a lead-colored taffeta bow knocked the brim up above one temple. Also in lead gray were her glacé kid pumps and silken stockings, and her plain taffeta parasol.

That same afternoon there was seen another of the fine white linen lawn gowns embroidered in fine gold threads in Roumanian design, of which I have spoken before. This example was a shirred princess with an over-garment in the form of an apron and corselet, the apron reaching to the hem of the long skirt, and the corselet clasped with beaten gold on each shoulder. Its back portion was short, ending in a little point just below the waist line, and connected with the front under the arms by means of a loosely laced, small, gold cord with small gold tassels. This corselet and apron were entirely covered with the fine gold stitches, the design concentrating down the front about embroidered motifs in bright but soft colorings in true Roumanain design. Guimpe and sleeves were of real Valenciennes frillings, with two knots of a soft, grayish, sage green silk that harmonized with the embroidery; its skirt trailing from hem to knees was a mass of Valenciennes and lawn frills. The grayish sage green—a most becoming neutral shade—was chosen for the huge chiffon veil that was flung over her tall white hat, and which draped her shoulders shawl fashion, the hat itself being a simple one heaped with white marabout and long white falcon feathers.

COSTUME OF DARK BLUE AND WHITE STRIPED TAFFETA WITH LONG, TIGHT SLEEVES. HAT WITH DARK BLUE FEATHERS AND BRIGHT GREEN VEIL—Ostend.

OLIVE-GREEN TUSSORE WITH GREEN VENISE LACE, TRIMMING OF LARGE, FLAT GREEN SATIN BUTTONS. WHITE HAT WITH BLACK FEATHERS—Ostend.

A distinct feature of the season's clothes was the inevitable little wrap that accompanied every gown. For the day was often a tiny affair, so low necked, so slashed and looped of sleeve, or so entirely sleeveless, and so diminutive as to waist line, that it was an apology of an outer garment, but in linen, taffeta or Liberty satin it was as necessary as veil or parasol. One was formed of a taffeta fichu bordered with a puffing, which buckled with a huge gold ornament, low under the bust. Its ends were drawn about taut to form tiny basques that could either tie or buckle at the back of the waist. Another in pink linen was just a little shawl affair looped about the shoulders tightly, its neck bulging a bit low behind, and slashed there to roll over and form a little pointed collar effect; its fronts were crossed to the waistline and fastened with a knot of ribbon, the sides over the elbows turned up with another rosette, leaving graceful folds about the waist and shoulders.

One of our illustrations shows a low-necked wrap of lace with a black satin kimono bow at the back of the waist; but more substantial is the second wrap illustrated, made in olive green Tussore with green Venise lace and large flat buttons of green satin. The striped navy blue and white taffeta princess gown shows the clever way in which dressmakers nowadays can use the stripings of their material to secure decorative effect. Its long, tight sleeves are a hint for the autumn.

Ostend, August, 1906. Aube de Siècle.

Vogue is $4.00 a year by subscription, which includes all the numbers as issued. 11 East 24th Street, New York.

The

Beauty Makers

How to Remain Always Young and Beautiful

THE Small Sisters, known as the "Beauty Makers," have returned from their Paris and London season, and after fifteen years of unparalleled success in caring for every variety of complexion, find their work (which owing to the responsibility involved they do personally) has grown to such an extent that they have decided to teach their original and scientific method of preserving the skin and muscles.

The term "beauty specialists" has been so long employed by charlatans and others who, though well meaning, are ignorant, that it is always in danger of being misunderstood. The Misses Small are specialists in the strictest sense of the term; their treatment is endorsed by leading physicians of the world, and they have been patronized for years by society women of not only New York, but London, Paris and Newport as well, and an almost endless number of testimonials from people socially prominent speak volumes for their work.

To quote from their book on the care of the complexion: "Consciousness of thought" in caring for the complexion means the use of oil, not water, for the cleansing of the skin, because the skin of the face, neck and hands is daily exposed to the action of the sun and air. Plain oil, however delicate, cannot be used until further refined by being modified into a soothing, cooling cream—a totally different preparation from the ordinary so-called "Cold Cream" of druggists.

Over this, affording a further protection, a pure rice powder should be used, applied with absorbent cotton, and the result will speak for itself.

To keep the freshness of youth in one's face, systematic massage and a perfectly nourishing refining cream is absolutely necessary.

If a girl is not beautiful at sixteen she is not to blame, but if, in these progressive days, she is not beautiful at sixty, she has only herself to blame.

Their treatments are on thoroughly scientific lines and include a thorough cleansing of the skin and pores by bathing the face in cold cream, followed by a scientific manipulation of the muscles designed to stimulate the circulation, reduce flabbiness, remove double chin, nourish the tissues and restore the muscles to firm elasticity, and cleansing and nourishing the glands, and their ducts by applications of the finest, smoothest and most easily absorbed of creams.

A wide experience in the treatment of every variety of complexion makes the Misses Small, who have devoted twelve years of their lives to the subject, exceptionally able to deal with the matter from a practical standpoint—to explain what to do and what to avoid.

Beauty is more than skin deep. No woman, whatever her personal advantages, can be beautiful whose face shows signs of ill health, worry and fretting. The mental and physical state quickly shows in the face, and deep lines, wrinkles and drooping of the muscles and flesh call attention to such conditions.

The muscles are held in a certain tension by impulses coming through the spinal cord from the brain. When they lose tone, which happens in certain diseases of the muscles themselves, or brain or spinal column diseases, this natural tension is lost. Wasting and atrophy follow, and they become useless. Exercise, scientific massage and proper nourishment have the effect of restoring the natural condition of these muscles, and preventing the development of the above-mentioned diseases.

Lack of exercise naturally causes a diminished circulation in any muscular group, but none suffers so much as those of the face and neck.

A perfect complexion may be the possession of every woman who cares enough about having it to keep her body in good health and her skin thoroughly clean and properly fed.

The Small Sisters will absolutely guarantee the following results from the use of the Small Sisters' Cream, when applied in conformity with their instructions:

1st. The muscles will begin, after the first application, to grow firmer and more flexible, that is, grow to have the consistency of rubber, and spring out when pressed, as a child's muscle.

2nd—All lines and tendencies to lines will begin to be alleviated, and finally be eradicated, and if the cause be removed, will disappear totally in five weeks.

3rd—Hollows under the eyes, and bags and lines will be removed by following the proper directions, for two weeks; also, the eyes will grow larger and brighter, as nourishment is applied scientifically.

4th—The texture of the skin will grow more refined daily, until made satiny; comedones and blackheads will disappear.

5th—The complexion will, as soon as directions are followed, have a fresh healthy appearance, not a dried artificial look, and the coloring will grow normal, that is, appear in the cheeks and lips, as nature intended.

This cream will NOT cause superfluous hair, and refines the pores, until not only the oily appearance is alleviated but the pores grow smaller by not being forced to expel foreign particles.

Fifty dollars is the price of the Small Sisters course of instruction, treatments and articles. Single treatments five dollars.

Further particulars may be obtained by addressing The Small Sisters, 236 West 55th Street, New York.

Photo by Alice Hughes, London, 1904

THE SMALL SISTERS

The Misses Small, "The Beauty Makers" patronized by society people of London, Paris and New York, have not used soap or water on their faces in eighteen years.

THEATRE AND LUNCHEON TOILETS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE I

MISS WATSON'S

COMBINAISON DE LINGERIE

ONE PIECE (or two as desired)

This "Combinaison," and the "Le Joie" stay (a summer corset) weighs less than eight ounces—Especially adapted for out-of-door sports and horseback riding

The charm of this simplification of dress can be imagined, but only appreciated by those who possess the "Combinaison."

In three years Miss Watson's invention has transformed ideas in dress. Orders come from far-off India, Hawaii, and China. Add to this testimonial the numerous attempts at imitation, and can any one longer doubt that Miss Watson has solved the problem of dress and conferred an inestimable boon upon womankind.

The Cost of Combinaison de Lingerie is not to be considered when measured with its blessings and charm.

Great saving in time, and worry. *Indispensable* with the present fashion of Princess gowns.

Does away with the innumerable pieces that involve endless belts, bands, buttons, strings, etc. Artistic, hygienic.

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New York

(From our own Correspondent

DIRECTOIRE TO CONTINUE IN FAVOR—SOME EXTREME EXAMPLES—
IN BULLION TRIMMING THE GOLD MUST BE WARM AND
THE SILVER LEADEN GRAY

I Feel no hesitancy in predicting that the Directoire fashions will be far and away in the lead this winter. Several beautiful and well dressed women here have had their first autumn gowns made on these lines and a number of hats in velvet, exhibited by the milliner par excellence, have been of the purest Directoire. Lini Cavalieri is one who has adopted the limp skirt lines and the tight sleeved, big cravatted, short waisted coat effects of the Incroyables, and her rich brunette loveliness has been perfectly set off by the scuttle-front bonnet, which accompanies her various toilettes.

RED FAILLE DIRECTOIRE COSTUME

One of her exquisite costumes was a deep raspberry red faille silk cut in a close sheath from bust to feet, dragging heavily and limply a wide border of cloth of the same color, its upper edge scalloped and ornamented with silk buttons. Its tiny cloth bolero was double breasted and just barely covered her bust, there being at the centre of the back two little oddly shaped tails cut in one with the centrepieces, and trimmed with buttons. Its turnover collar rolled up high about the throat in a fashion we have not seen worn for ever so long, its lapels covered with plaits of raspberry mousseline de soie touched with tiny lines of gold soutache. Large silk buttons fastened the double breasted fronts. Her cravat of old embroidered batiste and Mechlin, tied high up under the chin so that the tips of her ears were buried in its folds, gave a most fetching piquancy to the lovely oval of the delicate olive face. Her scuttle-shaped bonnet was in raspberry faille, lined with folds of mousseline of the same color, a paste buckle being placed inside amid a bunch of black ringlets. On the outside of the hat there was a scarf of mousseline fastened at one side of the back with a paste buckle, and into this four raspberry ostrich plumes were placed, graded regularly in length, and hanging downwards, curling towards the front, the one at the back being the shortest and caressing her neck, while the foremost one swung about so as to rest upon her shoulder; The hat's strings of raspberry mousseline were tied on the opposite side by the ear and hung to the knees in broad ends. There were yards of limp silk twisted about her, as she stood chatting in the music room of the Kursaal, late one afternoon, and when she caught up the hem of her gown it was just the tip of the train that she held, and no petticoat was visible, only a dainty glacé kid shoe in the same dark raspberry color, with tiny paste buckles on a series of narrow straps that crossed the instep and ankle in sandal fashion.

Mrs Gould and her husband were in the salle des jeux on the same afternoon, having a very merry time, Mrs. Gould displaying the whitest of teeth and the brightest of big brown eyes, under a veil of a peculiar bright brown that gleamed now with golden, now pinkish, tones, and which lay across her hat and hung down about her white cloth gown to the seat of her chair, its folds sweeping the floor on each side of her like a huge shawl.

A BLACK LACE TOILETTE

Among the other notables was a very beautiful woman, pointed out to me as an Austrian, the Comtesse de F——, who wore a black Spanish lace gown of very lovely quality, with a bunch of silk embroidered roses on her breast, and a large pointed shawl made of a double layer of palest pink chiffon, edged with a thick pink silk cord, its points tasseled, and its sides laid in folds about the arms with tiny pearl brooches. Her very elaborate coiffure was hatted with nothing less than a huge panache of shaded pink ostrich plumes attached to a bandeau of black velvet, and tied with falling loops behind, the centre of the head being left hatless.

The simplest kind of a black voile Empire gown was completed by an odd coatee in parchment colored chiffon, made in shingles, bordered with scalloped bands stitched on, its shawl outline being very graceful and very modish. Princesse gowns of hand-woven antique linen encrusted and inset with odds and ends—a bewildering array of real treasures—in the way of filet, Mechlin, old Venise, with big Irish crochet flowers, have become almost a habit, so many are seen. And the loose Irish bolero is equally over-popular, if it is possible for such lovely materials to be too much worn. One had better now have such laces remade into shawl forms, mingled with encircling rows of fur.

NEW TRIMMINGS

Some new white, parchment or yellow cloth gowns are trimmed with deep inserted bands of white cotton net, richly embroidered in gold thread, in Egyptian fashion, the weight of the bullion dragging the cloth into splendid folds about the knees and feet. The bodice is almost entirely made of the Egyptian embroidery, with a scalloped pelerine-fichu. Its triple points behind are fastened at the shoulder blades, or a bit above the waist line, with a huge broad black satin Geisha bow. The tiny sleeves invariably match the guimpe and not the skirt.

ORANGE SATIN COATEE

A tiny coat with short-waisted flaring basques is made in soft orange Liberty satin, and its seams and edges are trimmed with narrow bands of Chinese embroidery in peacock colors on a black ground, larger pieces of the embroidery forming lapels and elbow cuffs to the loose sleeves. This is adorable over a white cloth gown. Huge embroidered bunches of grapes in Irish crochet are stunning on a tan cloth gown, these motifs placed so as apparently to festoon groups of shaped folds. Another smart new trimming is in the form of garlands of roses embroidered in black soutache and black silk, this being amazingly effective on a pale silver gray cloth of pure Directoire construction, the roses laid heavily all about its limp hem above a narrow line of old blue. This also trims a folded cloth fichu, whose long embroidered ends behind suggest a sash. There is a quantity of soutache in intricate rococo designs used on cloth gowns, in self tones or in tapestry colorings, and gold bullion embroidery on linen will form the vests, cuffs and other trimmings to tailored cloths or silks. One must not be afraid to use bullion trimmings, provided they be hand made and of the best quality, where the gold is of a beautiful soft warmth, and the silver is of a most becoming leaden gray.

Paris, 1 September, 1906. Aube de Siècle.

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SEEN IN THE SHOPS

[NOTE.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped and addressed envelope for reply, and state the page and date.]

THE AUTUMN SUIT—GLOVES—HOSIERY—VEILS—THE PLAIN SHIRT WAIST—LINEN COLLARS

IF one have a gown of mohair or crêpe de Chine or veiling it may be made to serve for several weeks still, but if it is necessary to make a purchase, the wisest selection is a suit that will carry one through the winter, or at least until a fur coat is put on. The dictum as to the length of the jacket is far from arbitrary, any choice being a safe one, whether it fall upon the most abbreviated bolero or that garment that reaches well to the knee. However, if one contemplate wearing the new frock from now on, it will be best to decide upon such a suit as is shown in the first sketch, with its jaunty little coat topping a well-hanging plaited skirt which just clears the ground.

1.

2.

BLACK CLOTH SUIT

It is made of black cloth with a delightful softness of finish, the bolero lined in white satin, and almost completely covered with soutache scroll work, this last being a marked feature of many French models. A strap, edged with wider braid and outlined with soutache, starts at the shoulder in the back and continues down the front, losing itself in a tiny, three-cornered pocket set on near the bottom of the coat. This band is dotted with roses formed of coils of the tiny braid. The absence of a collar is made up for by a piping of black and oyster white velvet, the V neck being cut in surplice fashion across the bust, over an inner plain cloth waistcoat, having two rows of oxidized buttons. The pointed bodice belt is braided to match the coat. The box plaits of the skirt, alternating with the many side plaits, exemplify the passing of the circular skirt, which, after its success of the summer is lost to sight. This suit, modeled from the design of a noted Paris maker, and fashioned by a house celebrated for its fine workmanship, is one of the most desirable that have been shown this autumn. Price $45.

SUIT WITH LONG COAT

A charming shade of dull olive-green broadcloth, used for the original of the second illustration, has trimmings of black satin, green velvet pipings, and black silk basket-weave braid. Its lines are particularly well adapted to the middle-aged figure. There is something suitably sedate about the long skirts of the coat and the severe tailored vest of black satin. The plaits in the skirt flare from their stitchings at both front and sides, giving a graceful fullness at the hem. Such a suit, which is quite elaborate enough for luncheon and calling, is well worth $75, the price for which it sells.

TOURING COAT WITH UNIQUE SLEEVE

It is difficult to place the coat which is seen in the third drawing under a single classification, so varied are the uses to which it can be put. First it is a rain coat, a showerproof wool check being the material from which it is made. Its moderate weight renders it a serviceable garment to slip on even over a fur coat for motoring, driving or sleighing. Then too, the clever sleeve transforms it almost into a cape, the deep cut of the armhole, which reaches almost to the waist line, doing away with any struggle in adjustment, as the arm may be easily put into the sleeve after the coat is placed on the shoulders and fastened at the neck. The cuffs and collar are of red cloth, the latter fastening snug and high about the throat. Satin lines it to the waist, and if desired a flannel interlining may be added. A pointed yoke, capping a wide box plait, forms the back. A wrap on better lines cannot be imagined, and the price is unusually reasonable. It is to be had for $32 and $38.

GLOVES

The gloves which are brought out this season for autumn and winter show no radical changes from the summer styles. Suède is now considered more fitting for ceremonious wear than the smooth-finished kid, and in color, pale shades of tan and gray are replacing the ever present white of the last few years. Elbow gloves in suède are to be had for $3 the pair, while a twenty-button length costs from $4 upwards. The continued call for long gloves, owing to the prevalence of the short sleeve, is causing a decided advance in price, it being difficult to supply the demand in skins. Needless to say this puts the extra long glove beyond the reach of many, while the stretch from wrist to elbow must be covered. This need has brought back the Biarritz model with a rush, modified by an elastic band at the inner wrist. This glove is both smart and inexpensive, being procurable in twelve and sixteen button makes for $2 and $2.50. Tan, white and black are to be had in this style.

Chamois leather, in both white and natural shades, is to be quite the thing with morning street gowns during the coming months; heretofore this material has been used mostly in the summer. Short chamois gloves, fastening with two buttons, are offered at $1, and a very desirable sack glove, slightly gauntleted, comes at $1.25. Heavy stitchings and English seams contribute to these gloves the desirable mannish look. The longer variety are desirable, also, in chamois skin, and are to be had for $2 and $2.50. While on this subject let me say that neutral shades are the only ones compatible with good taste, fancy colors in gloves being tabooed by the modish woman, notwithstanding the strenuous effort made from time to time to introduce them.

STOCKINGS

Silk hosiery of excellent quality is no longer prohibitive in price, and one may go clad in most pleasing black silk stockings which cost but $1.19 the pair. Colors are a bit higher, but include every known shade and tint, matching both slippers and gowns to perfection. Price $2 a pair.

For particular occasions and special festivities, the stocking inset with real lace, exquisite in its filmy daintiness, is chosen by the purse which can afford this extravagant luxury, the cost being anywhere from $12 to $25 the pair.

In some examples the lace suffices for adornment, others being further embellished by fine hand worked designs. It is scarcely fair to give the palm unreservedly to the lace trimmed stocking, for embroidery alone is quite as effective when in elaborate pattern, and it is fully as much in demand, the prices ranging from $3.50 to $25.

Lisle thread, sprinkled with good small designs, is to be had in all colors, both light and dark, for 98 cents the pair.

No one can fail to be interested in a stocking which will withstand the strain put upon it by walking in heavy winter boots. A silk finished brand of sea island cotton is used for these, various shades being procurable. The excellent texture promises a welcome immunity from the darning needle. A dozen pairs cost, $10 and the purchase may of course be made in a smaller quantity, if desired.

VEILS

This subject is one of infinite possibilities just now, for the veil is quite the most conspicuous article in the world of dress, and by it the entire costume is either made or marred. Two at least are demanded by the prevailing fashion, the inner one, or face veil proper, being of any of the usual variety of fancy meshes. But it is the outer veil, the one which is to be draped fold upon fold about the hat, and then wound about head and shoulders until the identity and feature of the wearer become entirely a matter of conjecture, which is creating the furore, and in which there seems to be no limit as to variety in form, color or material.

There is the best of reasons for the mad adoption of the masking veil, for the becomingness of the clouds of swathing about the head is undeniable, while the clinging folds, hanging to the waist or below it, and blowing about the form of the wearer, present a most graceful appearance. When it comes to actual purchase there is a showing ample enough to meet the most varied tastes, and one may be sure of getting the correct thing, so long as it is voluminous. Huge squares to cover the hat entirely, and falling to the elbows, caught here and there by pins, according to fancy, are procurable in most of the soft, light-weight tissues, such as radium and chiffon. Endless are the colors and combinations, the price being upwards from $5.

More usual in shape is a two-yard length of chiffon, bound on all sides by an accordion-plaited frill of the same fabric; this sells for $7.50 in every possible shade. This heavy variety of veil is adaptable for country wear and out-of-town trips. The morning shopping expedition in town requires also an outer hat wrapping, and for this purpose the lace veil is much worn, a newcomer under this head being what is known as the Tosca net, a ring mesh veil bordered in various ways. A smart one in mode color had a finish of three narrow rows of silk ribbon on three sides. In length this was about a yard and a half; its price was $3.50. A double accordion-plaited ruffle was used as trimming on another veil of the Tosca description, which cost $4.50. Elephant grey, bronze green, and mode are the leading colors.

A lovely Chantilly dotted mesh, with a heavy flower motif at the edge, is marked $4.95. It measures two yards, and may be had in almost any tint.

PLAIN SHIRT WAISTS

As soon as a closely buttoned coat is bearable the simple waist comes into use, as it saves one's good blouses if worn with trotteur suits. Good plain shirt waists are being shown at the very low price of $1.95. Wool batiste is used for them. This shows a white ground

(continued on page 326)

3.

"SEEN IN THE SHOPS" ILLUSTRATIONS. SEE TEXT THIS PAGE

THE "PNEU" WOMAN

FITTING HER OWN BACK

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The accompanying photo shows a lady fitting her own back. This is only one of many things that can be done with our "Pneu" Form. One form will serve an entire family. When not in use, collapse, and with upright rods of stand pack in the box base. Other valuable facts relating to this form are summed up in our booklet "C"—it's free. Send us a postal stating that you want it.

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THE S·H·& M·CO·

318 MERCER STREET NEW YORK CITY

SEEN IN THE SHOPS

(continued from page 324)

with hair lines of either black, blue or lavender. The box-plaited front and link cuffs are neatly tailored, while two plaits from the shoulder to yoke depth give fullness over the bust. All sizes are kept in stock.

In linen a particularly good model is to be had for $3.75, cut on admirable lines and beautifully finished as to detail. Fine tucks in graduated lengths fill in the space between shoulder and collar, with three half inch tucks on either side the wide front plait. Similar treatment of tucks and plaits is carried out in the back. The sleeve is made on a regulation shirt pattern, with stiff cuff.

Remarkably fine in quality, and of special appeal to the woman who is looking for a waist of dainty appearance and yet of moderate price, is one of filmy mull, pin-tucked in the yoke, with an occasional wide tuck to give breadth. The fastening is in the back, where the tucks run from neck to waist line. The cuffs and collars are ringed with tucks, making a trim finish, which may be supplemented at home, by a bit of good lace; thus giving a touch of decoration to this very charming blouse. Price $6.

EMBROIDERED LINEN COLLARS AND JABOTS

The vogue of the deep turnover collar among well dressed women cannot be questioned, and it is recommended both by comfort and exquisite neatness. One can pay a large price for those collars which show intricate hand embroidery, but if one's taste be not extravagant the plainer designs will be found most satisfactory; they launder to perfection. Almost all have a scalloped edge, with a bit of raised work at the corners. These are marked from 65 cents to $1.50 at one of the most reliable shops. Some women prefer to wear with such collars a silk string-tie or a wide silk bow. The price of neither is exorbitant, the first selling for 25 cents and 48 cents in smart stripes and plain colors, the latter for 45 cents in the regular size; while $1.25 is asked for those of extra width and length.

The dainty French embroidered jabots are, however, to my mind, the chic finish to this particular neck dressing. Topped by a tiny butterfly bow, the cost is only $1.35. This is a most reasonable, since the plaited ends as well as the bow are of fine mull, hand embroidered and lace trimmed. A tiny patent fastening at the back serves to slip over the collar button and keep the whole firmly in place.

VOGUE POINTS FROM PARIS

THE autumn so far brings very few changes in the general styles, yet such as there are, they are so distinctive as to deserve note.

To begin with materials: Everything is cloth or cheviot—the cloths plain, sometimes, although rarely a check or plaid. The cheviots are almost invariably plaid or striped. Checked and striped velveteens are also much used, and plain black satin is very much in evidence. For evening wear, heavy silk moiré chiffons and nets are among the proper fabrics, as are satin crêpes. The chiffons have broad velvet stripes or figures, sometimes pompadour in effect, and are extremely beautiful.

The preferred colors are brown, dark green and shades of dull red and rose, for street and day wear; and for evening, faded pinks and blues.

The old fashion of wearing black or white nets or chiffons over color is again in vogue. Net and fur in combination, and heavy soutache braiding on net or chiffon are among the new fads. Trimming for cloth is mostly of velvet banding or satin pipings.

Fringes are one of the season's newest features and are used in crochet ball fringes, knotted silk or chenille and braid.

Lace is sparingly used even on evening models, and seldom, if ever, on skirts.

Quite the smartest fad of the season, and one likely to be more than popular, will be the wearing of fancy fur jackets with cloth, velvet or satin gowns. These jackets are short pony or cape-like in shape, sometimes richly embroidered or braided, and almost invariably with vests of velvet or brocade underneath.

Heavy silk crochet frogs as a trimming, extending quite across the breast, is another of the season's fads.

Sleeves are short—although longer by two inches, than they were last season (just between elbow and wrist). Some of the smartest models show quite plain sleeves from shoulder to wrist, with a cape-like cap at the top, to relieve the severity. There are usually buttons up the seams worn by way of ornament. These cape-like caps are shown in many of the gowns and suits, and mark another innovation for the winter.

Empire gowns, and separate skirts to be worn with blouses, are still much in evidence, although not so extreme as last season. This autumn the fullness starts just beneath the bust.

Tailor suits have either pony jackets or three-quarter severely plain coats. Evening wraps show few changes.

The newest gold beltings show brocaded designs of many flowers, each attractive and many quaint. One brocaded in white daisies is very desirable, and another of gold gauze instead of the heavier belting has sprays of white roses with green leaves embroidered, the ribbon edged with a narrow line of black satin. Wheat designs are popular in copper and green on the gold ground, and also in a silver on silver. Many of the silver cloths are shot with color, pink, lavender, blue and green, all lovely. A hammered gold cloth is very handsome. These are used as foundations for tulle ball gowns, to gain the much-sought moonlight effects. Changeable silk petticoats for afternoon wear, of the newest order, are striped in clusters of hair lines, with chiné flowers in the spaces between the stripes. These are finished with the usual flounce, with ruches pinked at the edges, scrambling over it in a rather intricate pattern, these giving a beflutted effect that no other trimming can.

NECKWEAR FOR THE AUTUMN

THE shops are full of clever conceits in neckwear for the autumn season. The Pierrot ruche is there in many guises. Very smart are those made from ruches of net heavily dotted with chenille. The dot is effective when either lighter or darker than the foundation fabric, and those of black with large white dots are particularly smart. In nearly all cases velvet ribbon in several long loops and ends is used to finish off the ends.

A fluffy neckpiece was made of melon colored malines, the ruches of net being single instead of double. Fastened at intervals along the edge were ostrich feather fronds. These also were single, and about one inch apart. To wear with an evening frock a more ethereal neckpiece could hardly be designed. This same model in white, and one in white with black feathers was also admirable.

For between-season wear a prettier fashion in neckwear than the various Pierrot ruches could not be devised.

THE TREND IN FUR AND FEATHER NECKWEAR

THE styles in feather and fur neckpieces for autumn show a few changes from last season, as is to be expected. Round boas will have the preference for feather effects, and shawl or cape effects will be smarter in fur than stoles. It goes without saying that stoles will be worn, but the handsomest of this season's furs will be made on broader lines. A reason for this is that it does not require so much fur to make a stole, and for this reason this style will be supreme for those who must consider cost. There is a style about the stole which is very fetching and many prefer it to the larger effects. It is certainly a great protection to the throat since no other scarf sets so closely to the neck.

Cape and shawl effects are characterized by long flat front pieces which make them more elegant and also more universally becoming.

The Function of Our Mail Order Service

IT is an organized service with a definite purpose—to satisfy the demand of those who are beyond the personal influence of our shop, for garments and personal requisites of the better grade, for men, women and children.

That is our specialty. Devoted to it exclusively, ours is the biggest shop in the States—biggest in scope, capacity and extent.

The purpose of our new catalogue is not to develop a "mail order business" in the accepted sense of the term, but rather to extend the business which we have established. There is a vital difference. We believe that taste and discernment are not influenced by distance—that those who honor us with their demands from afar are no more inclined to accept a garment of uncertain character for the sake of its price, than the folks whom we serve in the city.

For that reason we have maintained the same high standard which governs everything in our shop, in selecting the things presented in our new catalogue.

The garments and requisites are offered without condition or restriction—you may order them by mail or demand them in person at our counters.

Until the eleventh hour we have withheld the publication of our new catalogue, so that we might be certain of the styles and be in a position to pledge ourselves for this:—they are absolutely new and authoritative.

Our Mail Order Service holds itself charged with three vital duties—intelligent interpretation of instructions, immediate attention to a request, and to constitute itself a representative of the person concerned, rather than our shop.

You may hold us for the character and accurate description of every article represented. If any should fail to satisfy your taste, needs or expectations, send it back, and we will refund the purchase price without a murmur and thank you for the privilege.

May we send you our new catalogue=V without charge, postpaid?

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Saks & Company

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SPECIALISTS IN APPAREL FOR MEN, WOMEN AND CHILDREN

JAN. FROST BITES · FEB. CHAPPED SKIN · MAR. WIND BURN · APRIL ROUGH SKIN · MAY FRECKLES · JUNE SUN BURN

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DEPENDS upon a healthy, well-nourished skin. To retain its pretty curves and youthful color the skin must be kept well.

RIKER'S VIOLET CERATE

is a "Beauty Builder," because it produces skin health. It is a cleanser and invigorator. Opens the pores, stimulates the circulation, nourishes the flesh and builds up the hollows and restores firm, plump and healthful flesh.

Price, 50 Cents

At our stores or sent prepaid on receipt of price.

Send for our handsome free booklet with illustrations from life, giving full directions for the use of Riker's Violet Cerate in massaging the face, neck and bust, and in removing wrinkles and skin blemishes.

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HAIR GOODS OF UNUSUAL EXCELLENCE

Nothing Succeeds like SUCCESS

MME. THOMPSON'S HAIR GOODS, so unlike the ordinary articles found everywhere, entice the woman who recognizes the SUPERIOR BECOMINGNESS, at moderate price, with the DELIGHTFUL COURTESY shown at her elegant parlor.

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No Dieting No Medicine

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Medicated Rubber UNDERGARMENTS

(Patented June 26, 1906)

These wonderful garments have become widely and favorably known among persons of prominence throughout the world, owing to their valuable medicinal properties and the unprecedented results they invariably achieve.

Endorsed by the leading physicians.

Its virtues are infallible agents in the absolutely harmless reduction of superfluous tissue. We keep in stock a large assortment of Medicated Rubber Undergarments for immediate shipment.

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THE ONLY RUBBER GARMENTS PATENTED JUNE 26, 1906

MAGDA TOILET CREAM

A luxury that helps to make beauty in women.

It is the prime, the crowning, the overtopping marvel of facial preparations, this dainty Cold Cream of Cucumber and Orange Flower, as pure and clean as the winds that sweep the hills, as pleasing to the senses as a bouquet of rare exotics.

Beside being a corrective of skin blemishes, it is a fountain of strength to the tired muscles, and is the one thing in the world of creams that presents itself in the light of worth-whileness.

There is a delicious excitement in its use that makes one forget old favorites; an exquisiteness, a finesse, holding in its white embrace opportunities to beauty — opportunities shining, beckoning, everywhere manifest.

In pots at a half-dollar. Tubes at a quarter. Pound cans at 75 cents. At the busy shops everywhere.

C. J. COUNTIE & CO., TOILET SPECIALISTS

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Write to our Boston office for free sample and booklet.

POUDRE DE RIZ SIMON

CRÊME SIMON POWDER

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Large box sent prepaid for 75c. State whether white, pink, brunette or flesh color is wanted; or a liberal sample of cream, powder and soap, sent for 10 cents.

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No one need have a double chin, or be unduly developed in any part of the body. The external use of

RENAISSANCE BATH TONIC

will speedily banish surplus flesh. It is harmless to the most sensitive skin. Its use is a refined habit, healthful and strengthening.

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ORIENTAL TOOTH PASTE

Will make your teeth pearly white and sound.
Removes Tartar. Preserves the Gums.

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100 Years in Use

Imparts a delicate fragrance to the breath. Contains the most valuable vegetable antiseptics for cleansing the mouth.

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It is the only home method that does not make the hair grow out again, coarser and thicker than before, as all chemical depilatories do.

It is GUARANTEED painless, harmless and sure, or **Money Refunded.**

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CORSETIERE

Announces her return from abroad, having procured the most suitable and attractive materials. Our corsets carefully fitted, will fulfill every dress requirement.

Unrivaled for perfection of workmanship and finish. They are pre-eminently the criterion of corset styles.

If you live in or visit New York, you are cordially invited to visit our parlors.

Twelve West Thirty-Ninth Street

IRON RUST STAINS ON THE FACE

THAT'S ANOTHER WAY OF SAYING FRECKLES

EXPOSURE to sun and wind corrodes the little particles of iron in the skin pigment so that they turn brown or rust—just as a piece of iron does when water is poured on it and it is left to dry. Every woman knows how hard it is to remove iron rust from linen, and most women who have freckles know how difficult it is to remove freckles, because they have tried so many things that have been recommended. They CAN BE REMOVED, but the BEST way to cure freckles is to PREVENT THEIR COMING.

"Latest Portrait of Mrs. GERVAISE GRAHAM"

KOSMEO, THE BEAUTY MAKER, MAKES THE SKIN SUN AND WIND PROOF

You wont freckle if you use Kosmeo before going out in the sun and wind. But that is not all Kosmeo is good for—it is just as good a protection for the thin, dry, highly sensitive skin that burns red and peels, and also for the thicker, oilier skin that tans.

Kosmeo is not a paint—it doesn't cover up blemishes; it removes them. It should always be used as a skin cleanser. It removes all the dirt and even the hardened unhealthy secretions from every pore, and makes your skin feel and look delightfully healthy.

FOR THE PREVENTION OF WRINKLES

and for keeping the face firm and youthful looking Kosmeo is excellent. I know whereof I speak because I have been making Kosmeo for over 17 years and I have used it all that time. I am a grandmother with grandchildren going to school, and you can judge from my photograph whether I look my age. I have thousands of letters from other ladies who have had like results. Kosmeo contains nothing that could cause hair to grow on the face.

PRICE 50c. PER JAR.

Get it of your druggist and ask him for a Kosmeo booklet. If he hasn't the booklets send to me for one, and write me a letter about yourself if you wish, and I will answer it. If you have, however, any doubt about Kosmeo, and would like to test it, I will send you a liberal sample free. Address:

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CORRECT FASHIONS IN FEMININE FOOTWEAR

FROM ALEXANDER

FOR DESCRIPTIONS OF FASHIONS SEE PAGE I

NEW COLORS AND CLOTHS

UNrivalled, broadcloth, of finest weave leads all dress materials for elaborate and tailored costumes, holding undisputed sway wherever handsome frocks are worn. Combined with it are fur and laces (the lattermust be genuine), and very ornamental braids. Hand embroideries, this season, are more often used as vest decorations than on other parts of the gown. The broadcloth is extremely light in weight, being best known as chiffon, and the smooth finish is softly lustrous. The colors that are newest and therefore most prominent are hyacinth blue, which is very lovely in the different shades. Russian green, so unlike any other green here before shown that it can be compared to nothing except the blue green of a growing pine tree, and taupe which answers to anthracite, or London smoke, with just a subtle difference. Jacqueminot bids fair to share popularity with the colors already named, and old rose, raspberry and geranium shades are also shown. Burnt ivory comes in perfection of tint, and is one of the best colors in the paler varieties; the castor tone is a favorite in brown. As two hundred and fifty shades are shown altogether, the difference between each is infinitesimal.

Not only are plain broadcloths receiving such widespread approbation, but the checked and plaid broadcloth novelties are also included. In these the colors are most wonderfully harmonized or blended, soft, deep, rich hues forming the groundwork for overplaids in brighter shades. Take, for instance, brown, green and black as the body colors, and imagine the overplaid in a dark tan and white.

Olive and blue tones play prominent parts in others of these plaids, with just enough of black contrasted to bring out the beauty of the other colors. There are too many combinations to present an entire list, and mere descriptions cannot convey the charm of the materials referred too, but, in a word, every way in which greens, or browns on bronze shadings, garnet, blue, tan, grey or black can be shown in juxtaposition, or in merely different selftones, is to be found among them; the overplaid, of course, giving the keynote effect

A green and blue that must be quoted, is overplaided in tan and white.

What is not to be broadcloth in the tailored suits, is to be of finest serge; and in this fabric pin checks, stripes and plaids run riot. In some examples are shown woven silk figures, either of black or the darkest color in the group. The mixed suitings are often with herringbone weave, as are some of the fine striped suitings. A novelty striped chevron suiting is figured with velvet dots in contrast. The black and white combinations are numerous, showing checks in all sizes, plain, broken or overplaided. In the cheviots or other soft woolens are French, Scotch, and Clan plaids, apparently unending as to variety.

Novelties in wool or silk and wool goods abound for house dresses, among which are the different kinds of eoliennes, with their pretty poplin-like weave These shimmer as brilliantly as silks, and besides the plain eoliennes are shadow-checks, with or without small self-tone woven designs or corded overplaids. The color list embraces silver, lilac, rose, salmon, coral, steel-blue, cadet, navy, pale blue, and an almost pastel turquoise shade of singular beauty. In black, also, are these choice designs found, and in black appears a chiffon voile with a woven coin spot, which design is shown in a colored silk chiffon voile which is equally effective.

The lace plaid canvas veiling is unusually attractive and this is only shown in a few colors, of which a Delft blue, a light grey, strawberry and navy are excellent. The fancy black silk and wool voiles show all kinds of small checks and wee broché figures, and the weaves vary also. One in little wavy lines that form small oval outlines has dots embroidered in the spaces. Another invisible check has a very satiny finish, and all are extremely desirable.

Marquisette, which resembles a coarse mesh silk grenadine, without its wiriness, comes in most every known color, and drapes exquisitely. The one-tone shadow check voiles give excellent satisfaction.

CLOTH TRIMMED GOWNS

GOwns of light-weight material such as mousseline de soie, chiffon cloth, crêpe or kindred stuffs are trimmed with bands of broadcloth to match suit. While this idea is not strictly speaking new, it was only introduced last season, and then only on the most ultra smart gowns.

A very lovely gown of glycine radium, in a pale silvery blue, had its skirt trimmed with a deep band of blue broadcloth, fully six inches wide. Above this band were two folds, each four inches wide.

A little Directoire coat of the cloth opened on a chemisette of Chantilly lace. The coat was lined with a Dresden silk, which also showed in the turned-back revers that were held by large cut-steel buttons. The coat was sleeveless, as so many such coats are this season. The dress sleeve, which reached to the elbow, was of the glycine silk, and from under this was a lace undersleeve which fitted in close to the arm, and ended below the elbow, as most smart sleeves do this autumn.

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CHEVREAU (KID GLOVE) FINISH

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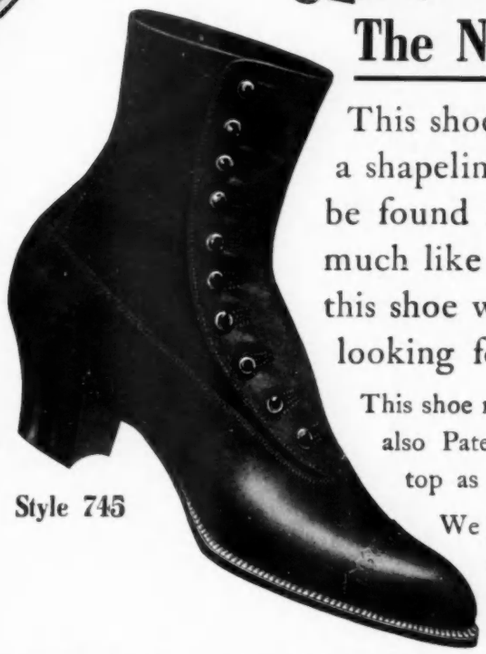
For Gowns, Combinations, and all Trimming purposes.
Look for the name on Selvage.

The New Model for Early Fall Wear



Style 745

This shoe has a short vamp and a high arch, giving a shapeliness and daintiness to the foot which cannot be found in any other shoe. The fore part is very much like the pump in appearance and the features of this shoe will strongly recommend it to those who are looking for the latest creation in correct footwear.

This shoe may be had in Black Russia Calf with dull top, **Price, $6.00,** also Patent Leather Foxed with Mat Kid top or Cloth top as desired, **Price, $8.00.**

We have every facility for satisfactorily supplying our distant customers.

Catalog forwarded on application

JONES, PETERSON & NEWHALL COMPANY
48-50 TEMPLE PLACE, BOSTON, MASS.

For Baby's Bath

Begin the New Beauty Culture in the Nursery

The Best Thing in the Nursery Except the Baby!

THAT infinitely tender baby skin, pink and delicate as a rose petal, is nature's promise of a beautiful complexion through life.

Will you aid nature to fulfill this promise, or will you unwittingly stand in her way?

Much will depend upon how carefully and regularly you attend to the little one's bath—and the success of the bath will depend on the soap you use.

Some soaps are too harsh; some are not sufficiently cleansing.

Pond's Extract Soap is pure soap—perfect as soap can be made—plus the genuine Pond's Extract.

It soothes and gently stimulates while it cleanses.

Pond's Extract Soap

is the ideal soap for the nursery, because it cools, soothes and gently stimulates while it cleanses. It does much to prevent and it pleasantly relieves chafing, prickly heat and every sort of irritation to which the delicate skin of babyhood is subject.

Lay in a supply of Pond's Extract Soap today—for the baby—for yourself.

Be on your guard against substitution. There are many so-called "witch-hazel" soaps, artificially colored green, offered as "just as good." Pond's Extract Soap is pure white. The name appears on cake and container.

Miss Grace Truman-Hoyt, the eminent New York specialist, has written four books of instruction that give the secrets of The New Beauty Culture.

No. 1—The Complexion.
No. 2—The Bath.
No. 3—Baby's Bath.
No. 4—Handsome White Hands.

Any or all of these booklets will be sent on receipt of postage.

Armour & Company
Sole Licensee from Pond's Extract Company
CHICAGO NEW YORK LONDON PARIS

[NOTE.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should inclose a stamped and addressed envelope for reply, and state page and date.]

THE use of water for cleansing the face is tabooed by one of the best known specialists, who reasons that both water and soap dry out the natural oil of the skin without cleansing the pores. The cream, which is the foundation of an interesting method, is put up under personal supervision, and very cooling and soothing in character. It is of rather heavy body and pure white in color, without pronounced fragrance. The compounder claims that this is totally different from any other preparation before the public, and made from the finest of vegetable oils. It cleanses the skin, nourishes, and builds it up. Price $1 a jar. The cream is best applied with a light and porous baton of lava, made especially for the purpose in Paris, and recommended for making the muscles firmer and more flexible, so that they finally have the consistency of rubber, and spring out when pressed, as in early youth.

There is also a massage bulb for the removal of superfluous cream, this being manipulated with a slight suction at indicated parts of the face, thus accelerating the circulation of the blood, as well as exercising the skin and muscles.

A face powder put up by this specialist is exceedingly fine, having been bolted through silk: it is delightful to use, besides removing all shine from the skin, and, if properly applied, is imperceptible. Price $1.50 a box. The three shades obtainable are brunette, white and flesh, but the latter will almost invariably suit the complexion best.

So successful has this treatment proved that a course of instruction has been prepared for those who wish to start a similar effort in cities or towns far away, and a diploma is given when the method is considered to be thoroughly learned.

Single treatments cost $5, and many a woman who wants to look her best at some great social function has had recourse to this treatment in eliminating traces of fatigue, freshening the skin and brightening the complexion.

Among the many imported cosmetics to be found at this establishment is a paste brilliantine for the hair, at $1 a bottle, which gives a beautiful gloss and flexibility, and is at the same time more permanently beneficial in its effect. There is also a violet inhaler for the breath at $3.50, which may be carried in the wrist bag. It imparts the odor of fresh violets for nearly an hour after use.

A new preparation to be used in the bath has carried public favor by storm, and seems to fully merit the satisfaction so generally expressed. It is a species of powdered crystal, which dissolves as soon as it touches the water, and throws out an enchantingly delicate odor of violets. There is not a trace of the commonplace about this delightful preparation, for the odor is surpassingly sweet and fresh, and the effect on the water is no less unusual. The latter becomes as soft and velvety to the touch as rain water, and has added cleansing and refreshing properties. All traces of perspiration are at once removed, and the skin is left in a luxuriously soft, smooth condition. The reasons for this is absolute, sanitary cleanliness, not only of the surface, but of the pores. Even the baby of the family may profit by these manifold advantages, for the preparation will not irritate the most tender skin, and may be used as freely for infants as for adults. Should a little of the powder be added to the water for shampooing the hair, a delightful fragrance will be imparted to it, and in the manicure's finger dip the powder will give a thoroughly antiseptic solution, cleansing perfectly, softening and soothing the cuticle, besides allaying inflammation.

A liquid rouge at 50 cents a small bottle gives a dainty color, and stays just where it is placed. Once put upon the lips or cheeks, nothing will remove it but a vigorous use of soap and water. Perspiration does not affect it, neither does sea bathing nor ordinary rubbing.

A facial soap prepared by a well known skin specialist is spoken of as highly beneficial, and costs but 25 cents a cake. Being especially intended for use on the face, it would seem natural that it can also be recommended for all other toilet purposes. The cake is very dense, of a sage green tint, and makes a fine, smooth lather.

The most pungent ammonium carbonate is blended with aromatic lavender in a powerful smelling salts, which sells for 25 cents a bottle. The uncorked jar will quickly purify the air of a room, and it is invaluable in cases of faintness, fatigue or headache. Enough liquid to keep the bottle of smelling salts fresh for months can be had for 10 cents, and may be had redolent of either lavender or violet.

TORTOISE SHELL

VALUABLE ARTICLE FROM THE PANAMA COUNTRY

THE hawk's bill turtle is found only in the Gulf of Mexico and Caribbean Sea. This turtle is recognized by the low, wide head, a long, narrow mouth, the upper jaw prolonged and hooked like the beak of a hawk. The shell is flattened and serrated behind, with five vertebral and eight lateral plates overlapping one another like scales of a fish. The color is yellowish above, mottled with chestnut brown and yellowish white below. Young turtles have a black spot on the four rear pairs of plates. Old turtles have a thin yellow plate on the belly, which is much sought after and commands a higher price. This hawk's bill turtle feeds on seaweeds, crabs, mollusks, and fish. Being mostly carniverous, the meat is not considered wholesome, differing in this respect from the herbivorous turtles.

The shells shipped from the Colon district are taken from turtles caught on the Lagarto and San Blas coasts of the Caribbean Sea during the months of May, June, July, and August, when they approach the shore to deposit eggs, which are laid on the sandy beaches above high-water mark at night; holes are dug about 1½ feet deep and the eggs deposited therein; generally about three layings are made during a period of nine weeks. The eggs are lightly covered with sand, and left to be hatched out by the heat of the sun. The turtles are caught either while on shore or in the water, by means of nets. As a rule, they are killed immediately after being caught, cleaned, and the shell frame washed with sand; but on the San Blas coast the Indians do not kill them, but at once proceed to remove the shell by subjecting the turtles to great heat, afterwards throwing the turtles back into the sea. By the application of heat the successive plates of shell come off very easily.

Turtles caught in these waters vary in size from 1 to 4½ feet long, with a maximum weight of 150 pounds, and the average weight of shell obtained from each is from six to seven pounds. The commercial value of tortoise shell depends upon the thickness and size of the plates rather than upon the brilliancy of the colors. The price of shell in Colon fluctuates from $3 to $6 gold per pound. As the best prices are obtained in England, the largest amount of the shell shipped from this part goes to that country. The San Blas Indians, however, trade a large amount of shell to coasting schooners.

Directions for making above garment are in "Fleisher's" Knitting and Crocheting Manual.

Utility and beauty make a very charming combination, and in nothing is this more fully exemplified than in the exquisite garments and the thousand and one useful articles which carefully selected patterns and pretty stitches in knitting and crocheting fashion into things of real beauty.

In planning a garment of this kind, however, it is important to remember that in order to produce satisfactory results only the best yarns should be used.

The "Fleisher" Yarns combine all the qualities required by the expert knitter or crocheter—evenness, elasticity, loftiness. They are dyed in a full line of beautiful colors, from the deep rich shades used for afghans to the light delicate tints for children's garments.

If you use **The "Fleisher" Yarns** you can be sure that the garment will stand the test of wash and wear.

Knitting Worsted	**Germantown Zephyr**
Dresden Saxony	**Spanish Worsted**
Shetland Floss	**Ice Wool**
Cashmere Yarn	**Shetland Zephyr**
Pamela Shetland	**Spiral Yarn**

When ordering ask for "Fleisher's" and see that each skein bears the trade-mark ticket.

"FLEISHER'S KNITTING AND CROCHETING MANUAL" mailed for twenty-four tickets from The "Fleisher" Yarns and 5c. for postage. It contains directions for making all the new style and staple garments.

S. B. & B. W. FLEISHER
Department "S" Philadelphia

Waterman's Ideal Fountain Pen
The pen with the Clip-Cap

Thimble, Needles, Thread
Always just where you want them. Attach the combination Pincushion, Thimble and Spool Holder to your table, lap board or sewing machine. Handsomely nickel plated; rich plush cushion. Good value for money. 25 cents by mail; stamps taken. Agents wanted.
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103 Warren St., N.Y. City

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French Hat Shop

Our ultra fashions in chic Autumn Millinery, including Street, Automobile and Dress Hats, are now on display.

Every Fridette Hat is characterized by that dash and air peculiar to French millinery only.

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LADIES' TAILORS
AND
HABIT MAKERS

Announce the arrival of their

IMPORTED
FALL AND WINTER MODELS

also their exhibition of

ORIGINAL CREATIONS

All kinds of
FUR GARMENTS
made and skillfully remodeled.

COWEN'S "STRIDE" HABITS
are highly praised and have the endorsement of many of the most prominent horsewomen in the United States.

Dress Goods at Wholesale

FOUR HUNDRED BEAUTIFUL SAMPLES FREE

Buy Your Woolen Goods Direct from Mill and Save Enough on each purchase to pay for making.

WE are manufacturers and give you the benefit of this season's styles now and at wholesale prices. These goods are the latest New York styles, and will not be sold in the retail stores until late this season. They are newer patterns and better grade goods than you can possibly get in your own town.

WOOLEN and COTTON DRESS GOODS

Beautiful Broadcloths,	$1.00–$1.35.	Retail at $2.00–$2.50
Extra fine " "	$1.60–$1.75.	" " $2.50–$3.50
Tailor Made Skirtings	.75–$1.00.	" " $2.00–$2.50
" " "	$1.00–$1.50.	" " $2.50–$3.00
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Send for Sample Book. It will cost us one dollar to place it in your hands. If we will spend this amount you should be willing to spend one cent to obtain it. Write to-day.

Broadcloths, all shades. Skirtings and Suitings, all Wool.
Goods cut any length
Express Charges Prepaid anywhere in U. S.

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Dept. W. ***Capital $50,000*** **42 Lispenard St.**

NEW YORK.

THE LATEST CORSETING AND LINGERIE

FROM HYNDS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE I

THIS "PADDOCK" KNITCOTE

shown above is the handsomest knit garment ever produced.

We realize this is a strong statement, but we make it over our guarantee to ship this garment *on approval*, upon receipt of price, as follows: heavy weight $8.50, medium weight $6.00, charges prepaid, same to be returned if not perfectly satisfactory.

This knitcote is *hand-tailored* throughout, as well as *hand-knit*, and may be had (ladies' and misses') in White, Black, Cardinal, Golf Red, Navy, Gray and Oxford.

We advise immediate ordering on this number, as our production will be strictly limited.

A typical number from our large showing of blouses

Note new double-breasted effect. Knit with new stitch

"Mollie Bawn" Blouse as above $4.00 prepaid.

Our line of ladies' and juveniles' wear is absolutely special and high class. We are showing some novelties this Fall that are bound to attract discriminating purchasers.

We illustrate these in our booklet "Vogue in Knitwear" which we send upon request.

We pay the same careful attention to the making of our Children's and Juveniles' Specialties as we do to our high class Ladies' and Misses' Goods.

Northland Knitting Co.
15 South Seventh St., Minneapolis
24 Adams St., Chicago

GOFF'S CURVETTE

(U. S. Pat., April 26, 1904, Trade Mark Reg. U. S. Pat. Office.)

THE PERFECT SKIRT BRAID

TRIPLE EDGED—
—TAPERED—
—CURVED—

CURVETTE'S peculiar construction adapts itself to the natural curve of the skirt. Soft and pliable, it does not abrade the shoes.

If CURVETTE puckers, shrinks, fades or does not outlast the skirt we will replace it.

Should your dealer not carry CURVETTE, send us his name and 5c. for each yard you require, with sample shade for matching.

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You Will Be Interested

to know if you are about to build or re-decorate one room or an entire house, that Chicago Varnish Company offers the services of Margaret Greenleaf as Consulting Decorator to all who use their materials. They offer also to make purchases as well as selections of wall covering, drapery materials (submitting samples), as well as furniture, rugs and all that goes to make a home complete. Full color schemes are supplied upon request, with sample panels showing the beautiful wood finishes for floors and standing woodwork made by Chicago Varnish Company. The addresses of dealers in your own town, carrying any of these materials, will be furnished you. If unable to procure them locally, however, our Decorative Department will be pleased to order for you, and *no commission will be charged.* Write for further particulars to the New York Office of

Chicago Varnish Co., 22 Vesey St., N. Y.

ESTABLISHED 1865.

"GLADYS"

Price $10.00

(Can be had in any color or combination)

OUR BUYERS have NOW RETURNED from EUROPE.

WE ARE READY FOR FALL BUSINESS. MILLINERY, LADIES' SUITS, FURS, EVENING, DRIVING AND AUTOMOBILE COATS. FRENCH HAND-EMBROIDERED GOWNS AND BLOUSES. FRENCH NOVELTY JEWELRY, LEATHER GOODS, VEILINGS, COQUE, MARABOUT AND OSTRICH NECKWEAR. LACE COATS, LACE COLLARS, LACE GOWNS, ETC., ETC.

OUR MOTTO—"THE BEST OF EVERYTHING AT VERY INEXPENSIVE PRICES."

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"The Paris Shop"
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We issue no Catalogue—and have no Branch Establishments—all goods marked in plain figures.

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Presents the most favored model in

The Wade Stays

which are receiving emphatic compliments from the most fashionably dressed women for their exquisite grace and heathfulness.

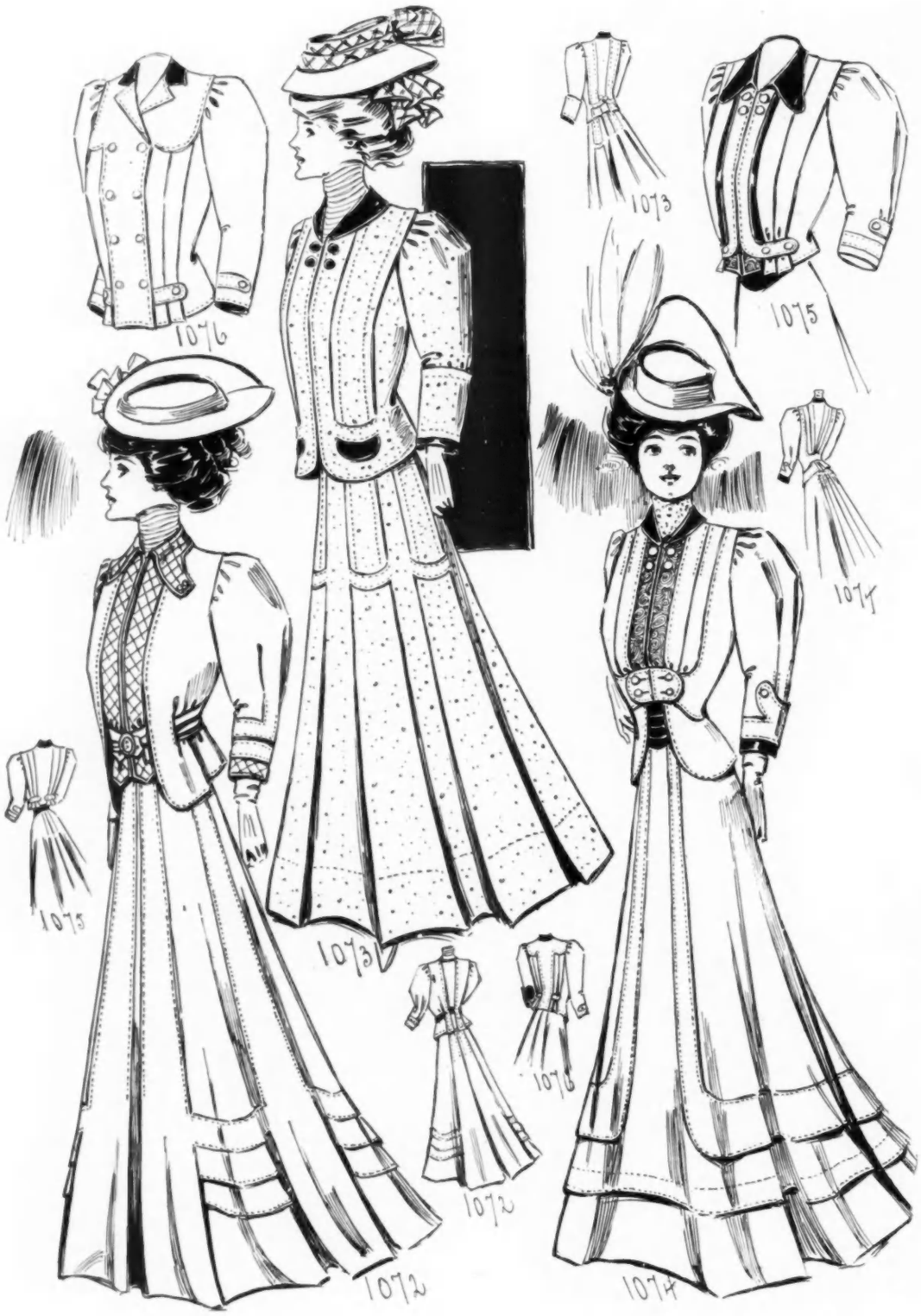
Supplemented by the heartiest endorsement of leading physicians.

Miss Sayre is always pleased to receive visitors, whether prospective purchasers or interested observers of the newest ideas in corsetry.

Patrons living at a distance may be assured of satisfaction, ordering by post.

To Order $5.75 and Up.

We are in no way connected with any dressmakers association. *Agents Wanted.*



FASHIONABLE AUTUMN STREET SUITS

Patterns of these designs are cut in 34 to 40 inch bust measures. Flat patterns of skirts or jackets 50 cents each. Pinned patterns $1.00

FOR PARTICULARS SEE TEXT, DESCRIPTIONS OF PATTERNS

NEW MODELS FOR CLOTH

Flat patterns, 50 cents for skirt or jacket. Pinned patterns, $1.00. Sizes, 34 to 40 bust.

DESCRIPTIONS OF PATTERNS

No. 1071.—Costume of tabac German broadcloth, with undersleeves, collar and girdle of seal brown velvet The back of jacket and also the vest fronts and cuff edges are braided in seal brown silk soutache, touches of gold and burnt orange embroidered at middle of the spaces in the designs. Burnished gilt buttons trim at front, and the girdle at that point is caught by an oval harness buckle; an oblong one at back. The circular skirt is in Empire effect, having fullness in shallow box plaits at girdle. Above hem in each a panel is slashed showing four flared bands, the edges finished by stitching. Suspender straps over shoulders support the skirt in place. The coat fronts and sides of backs are cut in one, a border band attached, graduating away at either end. The backs finish with tuck effect at sides of a braided panel, the ends caught under the folded velvet girdle. The surpliced vest fronts finish in point just over girdle top, and the velvet collar is continued in shallow revers at edges. The sleeves are in four attached sections, and the puffed undersleeves have a stitched cuff band of the cloth, piped with velvet; a braided band at wrist. To make this model in medium size, 5½ yards of 50 inch wide broadcloth, and 2 yards of 22 inch wide velvet will be required. Ten buttons, 2 buckles.

No. 1072.—Costume of navy blue camel's-hair, with vest, collar and cuffs of French plaid taffeta, the soft girdle of blue chiffon velvet with bronze buckle. A fancy blue silk braid borders vest, collar and cuffs, and bronze buttons trim. The skirt is in nine gores, the alternate ones in box-plait panels, stitched on edges, and cut with connecting curved straps, which cross the gores between. Below these straps the plain gores are trimmed with two curved flaring ruffles, stitched at hem. Two box plaits meet at middle back, and at middle front is an extremely narrow gore. The coat at middle back shows a panel, the side pieces lapping over with edges stitched in tucks, and at lower part these are slashed in postillion effect, strapping over girdle. The fronts are slit to permit the girdle to pass through and fasten over vest. The sleeves have box plaits at outer part, continued as shaped bands above cuff, the edges stitched. The necessary amount of 52 inch wide camel's-hair is 8 yards; of 22 inch wide taffeta 1½ yards; of silk braid, 5 yards; of 22 inch wide bias velvet ¼ yard; 4 buttons.

No. 1073.—Trotting suit of gray mixed tweed, trimmed with green velvet; buttons covered in velvet, and the edges of collar, cuffs

PRETTY NEW BODICES

In sizes from 34 to 40 bust. Flat patterns, 50 cents. Pinned patterns, $1.00.

and flaps finished with rows of black silk soutache. The skirt is in thirteen gores, seven of which are cut as a skeleton circular skirt, with connecting straps from one piece, the strap crossing box-plaited gores that are stitched on edges in tuck effect to top of straps. The circular part finishes in box plaits to correspond at either side of placquet. The coat is in box-plaited Norfolk effect, given by straps stitched with tuck at edges, which at front ends in slits above the flaps, and at back are crossed by straps at wast line cut in one with the side pieces. Full coat sleeves with deep cuffs, a fold of velvet below edge at waist. The necessary amount of 54 inch wide tweed is 8½ yards; of 23 inch wide velvet ½ yard; of soutache 3 yards.

No. 1074.—Plum-colored broadcloth with vest of black caracul, the collar, cuffs and girdle of plum-colored panne velvet. Burnished gilt buttons trim. The skirt is circular; with two tucks at either side of placquet stitched down to yoke depth; beneath the hem, which finishes in tuck effect, a circular flounce is attached, and a shaped band trims in tunic outline. The middle back of coat has a plaited panel effect crossed at waist line by a wide girdle strap cut in one with sides. The fronts show straps to correspond, which turn back in revers that button. The plaited fronts are fulled slightly above these straps, and below them are cutaway skirts that have a plaited postillion at back. The sleeves have two box plaits at outer part, stitched part way, the curved strap ends from cuff caught by buttons. The necessary amount of 50 inch wide broadcloth is 6½ yards; of 23 inch velvet ¾ yard; of 21 inch wide caracul, for bands, ¾ yards; 1 dozen buttons.

No. 1075.—New Eton coat model of Russian green broadcloth, the collar and folds at vest sides are of invisible green velvet; velvet corners below vest ends braided in black and gold; at either side of front and back are two wide plaits, those at back caught at waist line by short straps, with gilt buttons on pointed ends, and the front plaits crossed by straps cut in one with the vestees. Plaited fullness in sleeve held by short straps, a strap below simulating a cuff. The skirt is circular, in walking length, with box plait at either side of placquet. The necessary amount of 50 inch wide broadcloth is 1¾ yards; of 23 inch wide velvet, 1 yard; 16 buttons.

No. 1076.—Norfolk coat of brown mixed suiting flecked with red, the collar of cardinal velvet, brown bone buttons trim. At middle back and front a panel effect extends from yoke, the fullness in two plaits beyond the sides; crossed at back waist line and below front waist line by straps. Circular skirt, box plaited at placquet. Amount of 50 inch wide suiting 2 yards; of bias velvet ⅛ yard; 16 buttons.

No. 1078.—Wine color broadcloth trimmed with deeper wine velvet and red gold fancy buttons. The skirt is in eight gores, the one at back in two box plaits stitched down on edges to yoke depth. The alternate gores at sides have six tucks of graduated sizes above hem. The upper part of coat shows shaped panels the edges in tuck effect, and velvet straps from under edge that finish with silk tassels at ends. Below the panel at middle back is small box-plaited postillion, with soutache loops and buttons at top of each plait. A graduated velvet fold edges neck, and the sleeves are slashed in cuffs over deeper cuffs of velvet, which continue between the stitched cloth edges. The folded girdle is of the velvet. To make this model in medium size, 7 yards of 50 inch wide broadcloth will be required. 1½ yards of 22 inch wide velvet, and 26 buttons.

No. 1081.—Theatre waist of ivory white crêpe sublime, with vest of baby Irish crochet lace, and yoke of tucked white Brussels net. The girdle is of geranium pink chiffon velvet, outlined by stitched straps, the top one trimmed with velvet buttons, curving over the ruffle in which the front vest terminates. Narrow velvet folds edge collar, cuffs and vest top. Beyond the vest, which is slightly gathered at top edge both at front and back, a tucked bretelle crosses from front strap ends to girdle at back. The sleeves show three deep tucks, and finish with a lace cuff edged by velvet. The yoke is hand tucked, showing in a shallow round at back. To make this in medium size 3¾ yards of 24 inch wide crêpe are r quired; ½ yard of 22 inch wide all-over lace; ¼ yard of 45 inch wide net, and ¼ yard of bias velvet; six buttons.

No. 1080.—Luncheon waist of pekin taffeta, the ground white and the stripe light turquoise blue. The yoke and cuff flares are of coarse Margot lace, edged by folds of black Liberty satin; cut-jet buttons dangle at front from strap points. The edges of the shaped yoke, the bias straps, and also the cuffs are stitched in tuck effect, the straps graduated and continued over shoulders to back waistline. From yoke edge the lower part of waist is slightly full, and the black satin girdle is arranged in soft folds. The sleeves are on the bias of the material, the cuff and band above on the length; the satin fold is slightly flared over the lace, and the lace yoke is lined with white chiffon. To make this in medium size 4 yards of 22 inch wide taffeta are required; ¼ yard of 22 inch wide all-over lace; ¾ yard of satin.

No. 1082.—Separate blouse of white taffeta with Persian satin stripe; the yoke and lower cuff are of ivory Bruges lace, and the strappings are of ivory white taffeta. The shoulders, front and sleeve tops are in short tucks, the girdle and cuffs are also tucked and of white taffeta bordered by stitched straps. The yoke is lined with chiffon, the back of yoke reproducing the front. The straps interlace, and the shaped cross-strap is slashed below yoke edge showing the tucks beneath. The inner one of the lengthwise straps continued at yoke edge at back. To make this model in medium size, 4 yards of 22 inch wide plaid taffeta are required; 1½ of plain taffeta; ¼ yard of 22 inch wide lace. One half yard of velvet ribbon at collar top.

NOTE

Patterns in this department can be obtained at once. For price list of cut-to-order patterns see page viii.

Tired of It?

Of some personal belonging, that is.

Something that you have had long enough and which you would like to sell or exchange for something that somebody else thinks she has had long enough.

It so, put a few lines about it in Vogue's Sale and Exchange column. You will be gratified at the number of people you will hear from.

Turn to page iii for particulars

Burby
IMPORTER OF
·EXCLUSIVE·
PARISIAN·MODELS
434·FIFTH·AVENUE·NEW·YORK·
(NEAR 39th ST)

Tell Me Your FOOT TROUBLES

It will ease your MIND
I will ease your FEET

No matter what your ailment is, I will advise you free (under private cover) regarding the proper treatment. Your trouble may be simply an enlarged great joint, it may have developed into an unsightly painful protuberance and the toes may over-lap. If so, **Achfeldt's** (patent) **"Perfection" Toe Spring** will correct the trouble and give you permanent relief.

You may have pains in the feet, ankle or instep due to long standing, or a sprain, strain etc., and been treated for rheumatism, whereas the arch had begun to break down with a tendency toward "FLAT FOOT."

You need my Instep Arch Supporter

Showing effect of Toe Spring in cases of overlapping toes and enlarged joints.

to give you immediate relief from pain. Send an impression of foot, taken by rubbing vaseline or cold cream over sole of foot and stepping on a piece of soft paper, or outline by placing foot on paper and tracing around with lead pencil.

Impression of Perfect foot — Impression showing broken down arch — Impression of "Flat-Foot"

Send for circulars, giving full particulars.

ACHFELDT'S UNIVERSAL FOOT POWDER
A boon for tired, tender, perspiring, swollen, smarting feet. Deodorant; Antiseptic. Send for FREE sample.

M. ACHFELDT, Foot Specialist
163 West 23d Street, N.Y. Dept. H.C.

Embroidered
Bed and Table Linens
Fine Lingeries and Trousseaux
Made to Order and Imported
Waists and Handkerchiefs
HAND EMBROIDERED AND TRIMMED WITH REAL LACES
Novelties
IN LINGERIE, SACHETS, PILLOWS, ETC.

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Established 1890
647 Madison Avenue, New York
Between 59th and 60th Sts. **Telephone 3582 Plaza**

Mme. Frankfurter makes announcement that she has now returned from abroad, where she has secured a very extensive collection containing many exquisite, unique and rare pieces and sets, the very choicest products of Switzerland, France and Germany.

Round Hats

Elizabeth Rhind

Torques

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CLÉMENT

Coiffures and Postiches
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If you want the best manufactured Hair Goods made. I have them.

I own two Hair Stores in Paris and my immediate connection enables me to make the most artistic Hair Goods in America.

My prices for quality cannot be duplicated.

Hair Coloring

Perfectly harmless, easy to apply. I also sell a preparation to dye the eyebrows and lashes.

Hair Tonics, &c.
Marcel Waving.

Booklet Sent Upon Request.

If You Use Cologne— Get the Genuine

Getting the genuine Johann Maria Farina Cologne is a matter of obtaining an entirely different preparation from the imitations. The cologne bearing the label shown below was invented nearly 200 years ago in Cologne, Germany, and has since been manufactured only by the direct descendants of its originator. The formula is a secret one, which not only has never been given to an outside maker, but has been allowed to only one branch of the Farina family. The genuine

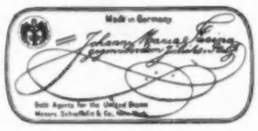
Johann Maria Farina Cologne

has a delicate pungency, an invigorating fragrance and a lasting quality possessed by none of its imitators.

The trade-mark below is closely counterfeited by imitators save by the name of the United States Agents, Messrs. Schieffelin & Co., of New York, which is printed *in red* at the lower left hand corner of the label. Be sure that the bottle you get has that name on it, also note the word *Gegenüber* in the *second line*. To assist in remembering it, cut out the facsimile. The genuine Eau de Cologne is put up in three styles and shapes of bottles, which are shown here.
Send for Free Booklet, "The Perfume of Royalty, which gives the story of its manufacture and complete means of identification, also all sizes and styles of bottles. If your dealer does not supply the genuine, write us and we will tell you how to get it.

Schieffelin & Co., New York *Sole Agents for the United States*

THE BOTTLES AND THE LABEL



Infinitely More Important to You
Than the Style or Texture of the Gown, or Hat, you wear:—
Good Digestion, Good Health,
Consequently **Good Complexion.**

READ COMMON SENSE—IT CANNOT DECEIVE

You Suffer from Many Human Ills—Definite and Indefinite—Decided and Undecided—*with Indigestion Always in Evidence.* You find nothing which gives you Definite or Decided Relief. Why? Because, All Human Ills are caused by Indigestion, Congestion and Nervous Exhaustion. They are Conspirators in Common. You cannot have one without the other. You must have a cure for all, at one and the same time, or There is no Decided Cure. Consequently, it is necessary to have a Corrective, Digestive, Tonic, Diluent, Solvent, Diuretic and Cleanser (not a Purgative). *All Combined in One,* like the Sunshine, do good, can do no possible harm; to successfully Combat all these Conspirators at each and every turn, on their own ground, SUCH AS IS FOUND ONLY IN

MAN-A-CEA WATER
The MAN-CA-NESE Natural Spring Water

It is Simple, Tasteless, Absolutely Harmless. You would not know it from any other Clear, Crystal, Delicious Water. (Like all the secrets of Divine Creation, hidden in something—Simple,—Impalpable,—Subtle,—of which ordinarily you are unconscious.) It enables you to *begin at once* to eat anything your taste or instinct may suggest, same as when well, without fear of Fermentation, Acidity, Gases, that Fullness, Lump, Distress after Eating, Nausea, and Consequent Intestinal Troubles. It not only Re-establishes good Digestion; but it corrects the acidity of both the Stomach and blood—causing Uric Acid—Dilutes, Dissolves and Eliminates from the blood the deposits of Solids and Substances, foreign to healthful conditions, which choke up and obstruct the circulatory and glandular system, *and which makes a Dull, Dead, Muddy Complexion.*

Your own experience with Soda, Pepsin, Iron, Tonics, Stimulants, Opiates and Drugs generally, separately or in combination, speaks for itself.

You Can Stop Your Suffering To-day

For sale and Recommended by— **Send for booklet.**

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MANACEA WATER CO. 13 Stone Street, New York. Tel. 3199 Broad.

Do you Use the Old Fashioned Sewing Basket?

IF SO, HOW OFTEN HAVE YOU LOST YOUR THIMBLE, NEEDLE, SCISSORS, AND, WORST OF ALL, YOUR TEMPER?

There is no necessity for losing any of these, but there is ONLY ONE WAY TO REMEDY ALL THE CONFUSION OF THE SEWING ROOM, which tends to make sewing a burden, rather than a pleasure.

If you spent the time sewing that you spent in looking for lost accessories, think of how much more you would have accomplished.

You can quickly and easily dispel all of these disagreeable features of the sewing room by installing one of **HER MAJESTY'S SEWING CABINETS.**

The Nimble Needle

and the many small accessories that go with it has given more genuine satisfaction to woman than any other article in existence. Without it, life would have very few charms. **Her Majesty's Sewing Cabinet** will save steps, time and temper in hunting for scissors, the thimble, the thread, and the buttons, which are very often in different parts of the house. It is a clever convenience that delights every woman who sews or does fancy work of any kind. It is practical, useful and ornamental. It has a place for everything—is light and portable, and can be carried from the sewing room to the porch. It is thirty-two inches high, thirty-six inches wide when open, and five and one-half inches deep. It is substantially built along very graceful lines in Flemish Oak finish, and all the popular finishes. The sides are covered with Special Art Craft Canvas, and the outer edges are upholstered with silk-finished gimp in colors to match.

Every Cabinet Equipped

with a folding case of Harper's needles for all purposes, six spools of assorted thread, basting thread, linen thread, large and small scissors, complete pin book, pin cushion, German silver thimble, tracing wheel, binding tape, measuring tape, darner, bees wax, emery needle, sharpener, button bag, three spools assorted darning cotton, tailors' chalk, and fourteen beautifully made pockets for unfinished work. Her Majesty's Sewing Cabinet is made in colors to harmonize with furniture, fittings and docorations, if specially ordered.

HAPPILY BUSY
A reproduction from photograph, showing Cabinet in actual use

Her Majesty's Sewing Cabinet

"ON THE ROAD TO HAPPINESS"

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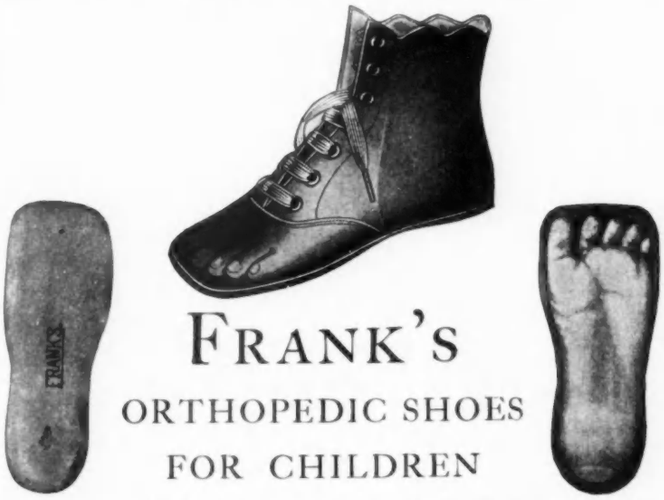

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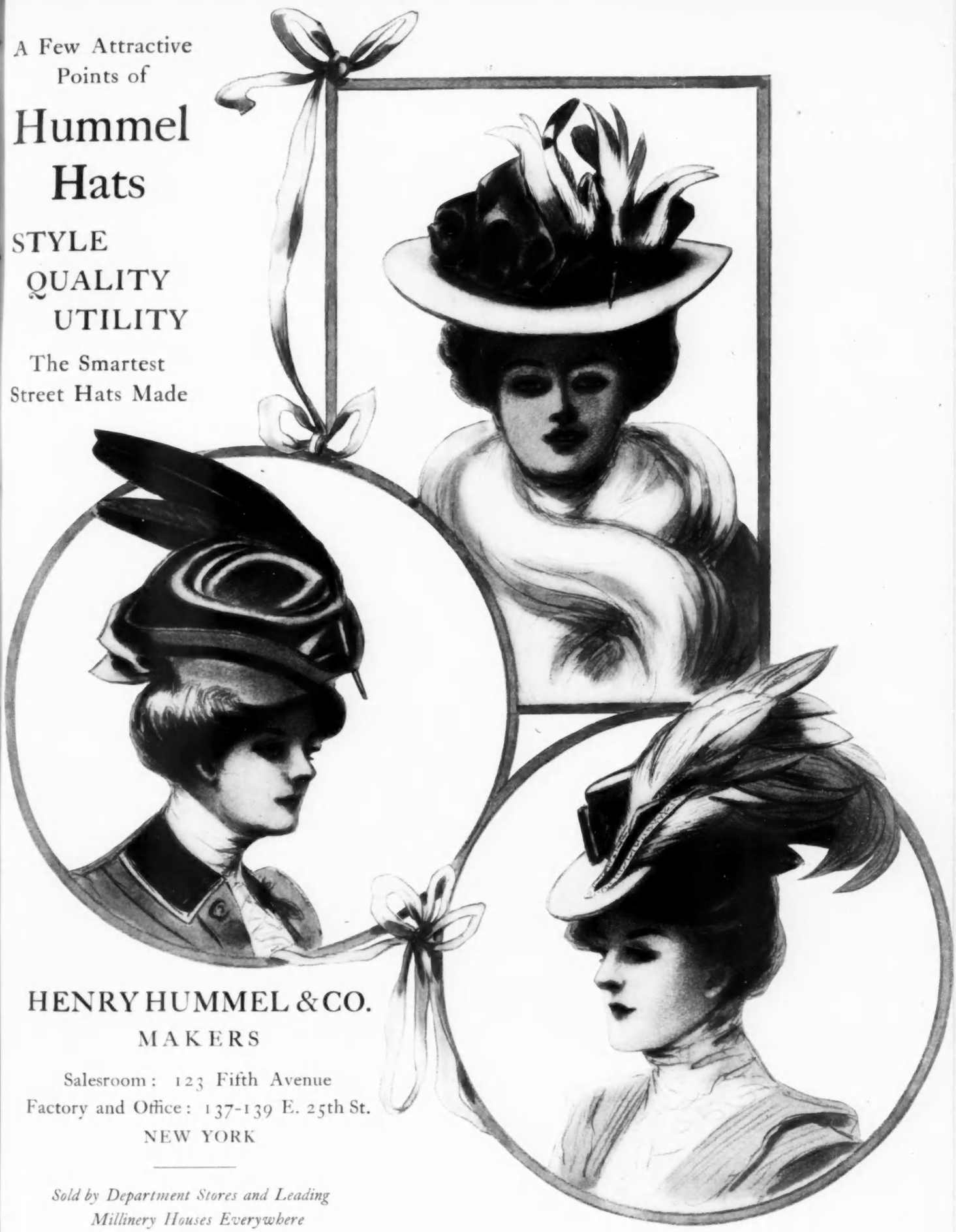

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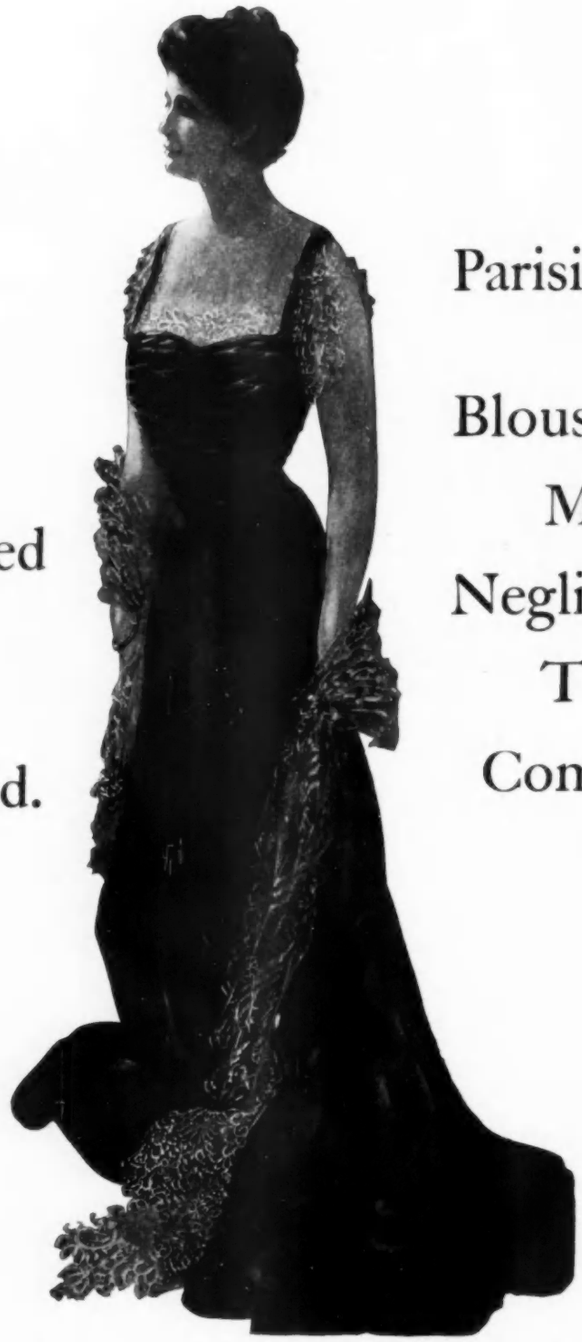

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Portland, Ore. Agent, "HUMMEL," 143½ Eleventh St Boston Agent, "DOWNING," 254 Boylston Street

"QUEEN QUALITY" BOOTS

ANOTHER year's test has but added another year's emphasis to the fact that "Queen Quality" Boots are in a class by themselves. They surely have won their way into the hearts of wearers who want only the best, and can afford to pay double their moderate price if necessary.

Naturally, we feel proud of the unique distinction that while "Queen Quality" Boots measure up to their exacting standards, yet they are offered at a price so reasonable as to be within the reach of those who count the cost as well.

They afford the opportunity, without extravagance, of filling your shoe box with a variety of boots covering all the many requirements of modern day life. It is not unusual for as many as three or more pairs of "Queen Quality" Boots, each for a different service, to be purchased at one fitting. And such a purchase is one of real economy, to say nothing of the satisfaction of having one's feet well and properly dressed for every occasion.

The retail prices of "Queen Quality" CUSTOM GRADE Boots are $3.50 for the Kid and Gun Metal styles and $4.00 for the Patent Leather styles. Other styles at $3.00 the pair.

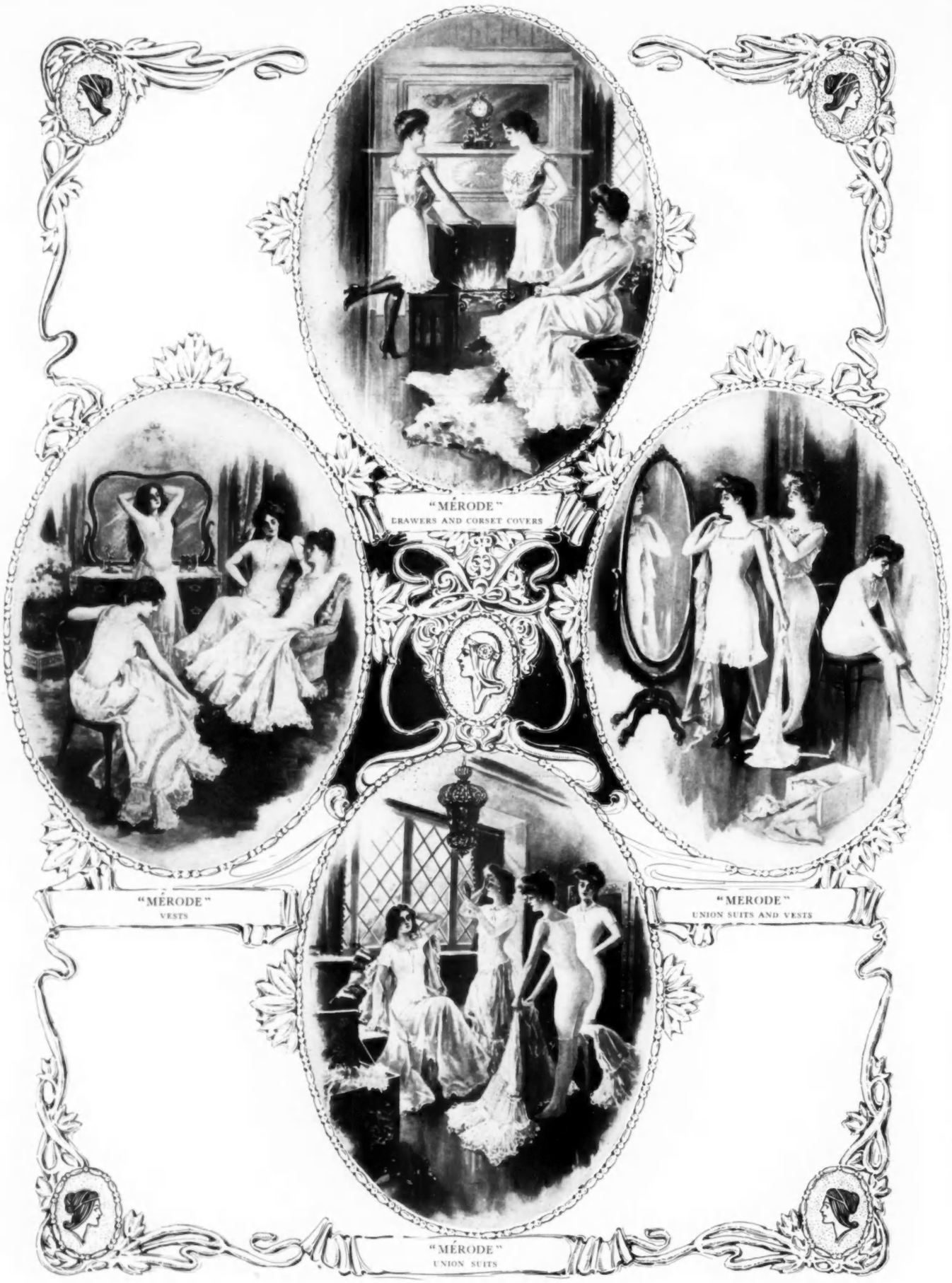
Sold in the principal cities by the following dealers:

DEALERS IN PRINCIPAL CITIES

Simpson-Crawford Co., - - New York, N. Y.
H. C. F. Koch & Co., New York, (Harlem) N. Y.
Journeay & Burnham, - - - - Brooklyn, N. Y.
J. A. Houston Company, - - - - Boston, Mass.
J. G. Brandt Shoe Co., - - - - St. Louis, Mo.
Crow & Whitmarsh, - - - - - Cleveland, Ohio
Philadelphia Shoe Co., - - - San Francisco, Cal.
O'Neill & Co., - - - - - Baltimore, Md.
Daniel's Shoe Store, - - - - Atlanta, Ga.
Queen Quality Store, - - - - - Detroit, Mich.
The Joslin Dry Goods Co., - - - Denver, Colo.
Caradine & Pennell, - - - - Memphis, Tenn.
G. E. Lennon, - - - - - - St. Paul, Minn.
Henry Morgan & Co., - - - - Montreal, Quebec.
Wm. Armbruster, - - - - - Columbus, Ohio.
Kaufman Straus Co., - - - - Louisville, Ky.
J. D. Collins, - - - - - Birmingham, Ala.
Chas. Trankla & Co., - - - Grand Rapids, Mich.
W. F. Paul, - - - - - - - Harrisburg, Pa.
Hefheimer Bros., - - - - - - Richmond, Va.
J. R. Libby Co., - - - - - - Portland, Me.
Callender, McAuslan & Troup Co., Providence, R. I.
Forbes & Wallace, - - - - - Springfield, Mass.
Lucas Lizaur, - - - - - - Mexico City, Mex.
Zattini y Calas, - - - - Santiago de Cuba, Cuba.
Wilkins Brothers, - - - - - Des Moines, Iowa.
Gould, Lee & Webster, - - - Rochester, N. Y.
The Gamble Desmond Co., - - New Haven, Conn.
The Famous, - - - - - - Ft. Worth, Texas.
The Bon Marche, - - - - - - Seattle, Wash.
Goddard, Kelly Shoe Co., - - - - Portland, Ore.
Vincent Nott Shoe Co., - - - Salt Lake City, Utah.
Viuda de Aedo e Hijo, - - - - Havana, Cuba.
Walter Devlin, - - - - - Winnipeg, Man.
C. J. Shaw & Co., - - - - Philadelphia, Pa.
Saks & Company, - - - - - Washington, D. C.
Joseph Horne Co., - - - - - Pittsburg, Pa.
Gimbel Brothers, - - - - - Milwaukee, Wis.
Maison Blanche, Ltd., - - - - New Orleans, La.
S. Bassett & Sons, - - - - - Lexington, Ky.
Adam, Meldrum & Anderson Co., - Buffalo, N. Y.
Maynard-Holleran Shoe Co., - - - Kansas City, Mo.
Mahaney & Lundigan, - - - - Syracuse, N. Y.
L. S. Ayres & Co., - - - - Indianapolis, Ind.
New Store Shoe Dept. - - - Minneapolis, Minn.
S. Kaufman Shoe Co., - - - - Los Angeles, Cal.
Robert Simpson Co., Ltd., - - - - Toronto, Ont.
The John Mockett Co., - - - - Toledo, Ohio.
Brown, Thompson Co., - - - - Hartford, Conn.
Joske Brothers, - - - - San Antonio, Texas.
J. H. C. Petersen's Sons, - - - Davenport, Iowa.

THOMAS G. PLANT COMPANY

BOSTON.



The accompanying drawings illustrate the different shapes of "*MÉRODE*" (hand-finished) Underwear for women.

Lord & Taylor *Wholesale Distributors* *NEW YORK*

"*Mérode*" (Hand-finished) *Underwear* is the one reliable brand of underwear that exceeds your expectations; it is all and more than is claimed for it. Sensible, Satisfactory, Seasonable. Perfect in fit, exquisite in finish, extensive assortment of shapes and fabrics. Complete assortments of "*MÉRODE*" may be found in all the leading stores throughout the country.

Lord & Taylor

Wholesale Distributors

NEW YORK

The accompanying drawings illustrate the different shapes of "*MÉRODE*" (hand-finished) Underwear for children.

SPECIALTIES

"No Worry" about wear if your costume is lined with

BOMBYX SILKS WILL WEAR
REAL SILK
STRONGEST KNOWN FIBRE
GUARANTEED
THIS TRADE-MARK-SEAL ON END OF EVERY PIECE
SELF-EDGES NO WASTE

"This Seal" is found only on silks (all weaves) which wear

"BOMBYX DUCHESS SATIN" or "BOMBYX LINING SILK"

If your dealer cannot supply you, we will tell you who can.

BOMBYX SILKS CO., 487 BROADWAY, N.Y.

Irène

CORSETIÈRE D'ÉLITE

EXCLUSIVE CREATIONS

27 West 35th Street, New York City

MODERN CULTIVATION OF FIGURES

MISS STANLEY

Ladies' Waists Exclusively

would announce her removal from

68 West 38th Street

to

42 West 39th Street, New York City

With more commodious quarters and increased facilities, she is prepared to give prompt and personal attention to all patronage. Correspondence solicited.

MISS STANLEY, 42 West 39th St., New York

REIS' "Stitchon" REGISTERED EMBROIDERED LETTERS

Perfect Imitation of

GENUINE HAND WORK

Don't Ruin Your Eyesight

and waste time in tedious embroidering when "Stitchon" Letters are quickly and easily attached.

E & G

These letters are *Embroidered* not *machine wound*, and mounted on trade marked cards from which they can be removed without losing their shape and will positively not unravel.

In various sizes of Script and Old English Letters.

If not at your dealer's send 2 cent stamp for sample, mentioning letter you wish and free illustrated booklet,

"The Initial House."

G. REIS & BRO.,
632 Broadway, - New York.

Queller

Latest Ideas from Abroad on
FALL MODES

Ultra-fashionable visiting and afternoon gowns unexcelled in fabric and fit,

ORIGINAL AND DISTINGUISHED DESIGNS

with the style that comes only from thought and careful workmanship.

ALL WORK STRICTLY TAILORED

REMOVED TO

66 West 34th Street

Pandora Face Wash.

Removes freckles, pimples, blackheads, wrinkles and produces the freshness and bloom of youth.

Pandora Beautifier.

This lotion is a substitute *par excellence* for powder in case of surplus oil in skin. Will remove tan, freckles and all facial blemishes.

Send 10c, silver, for trial size.
50c a bottle postpaid.

L. HARRISON CHEMICAL CO.

1931 Broadway, New York.

Bridesmaids and Party Gowns

Original and exclusive Parisian designs for smart young women who desire frocks of distinction and style.

Fitting by Mail

All correspondence receives my personal and careful attention.

Samples upon request.

MME. M. SQUIRES
136 West 16th St., New York

Kenyon Rain Coats

Give Double Service

The Kenyon Style 100.

Hold Their Shape

in spite of weather and rough usage, giving you a smart coat on fair days and yet ready for the sudden shower. Correct for automobiling, golfing, yachting, the theatre, calling, shopping, traveling, or at church. Approved for morning or evening wear. No other garment so safeguards your health.

Only in our factories, the largest in the world that make clothing, is it possible to produce these coats.

Every modern device and expert supervision insure the finest workmanship and finish—no sweat-shop work. We control cloth mills securing exclusive novelties and absolute first cost.

Write to us and say about what price you desire to pay for your Rain Coat; also give the name of the store where you trade. We will then send samples of the fabrics, with illustrations showing front and back of each coat.

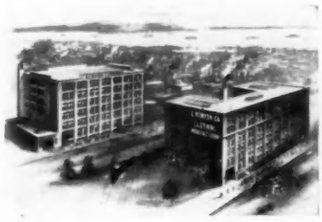
Remember we will see that you can get a KENYON Rain Coat wherever you live.

C. Kenyon Company

625 Pacific Street, Brooklyn, N. Y.

The Kenyon Style 98

The Kenyon Style 104



The Kenyon Style 96

Jessette

IMPORTER

8 West 33d St., New York

Opposite Waldorf — Telephone No. 4817 Madison Sq.

Fall Opening

Rich and Exclusive Models in

Original and Imported Hats

It will be to your interest to inspect these creations. Our prices are within the reach of everybody and our styles will please the most fastidious.

PROMPT ATTENTION GIVEN TO MAIL ORDERS.

THE GORHAM CO.

DEPARTMENT OF STATIONERY

In connection with the

ENGRAVING FOR WEDDING

Dinner, Lunch, Tea and At Home Cards

The Gorham Co. has established

AN ADDRESSING BUREAU

Assuming all responsibility of folding, addressing and mailing

THE GORHAM CO.

Silversmiths and Goldsmiths

Fifth Avenue and thirty-sixth Street

LA GRECQUE TAILORED UNDERWEAR

Combined Skirt and Corset Cover

eliminates bunched disfiguring fullness of overlapping garments. Fits smoothly over entire figure without drawing strings or gathers.

Does away with adjusting numerous garments. Very durable—the seams are double-stitched and flat-felled. All insertion and lace put in so well that mending will be unnecessary. A clean, smooth fit around hips and waist diminishes outer dress measurements and accentuates beauty of waistline. Scalloped around the bottom for perfect freedom in walking and sitting—so well shaped it cannot work up.

A most shapely, practical garment that will outwear two or three ordinary garments.

Corset Cover and Skirt, $2.25 up

Trousseau Sets, 7.50 up

Send for free illustrated catalogue, "*LINGERIE*"

VAN ORDEN CORSET COMPANY

1204 Chestnut St., Philadelphia. — 26 West 23d St. New York.

PIEDMONT

Red Cedar Chest

Direct From Factory

A PIEDMONT RED CEDAR CHEST best protects your furs, woolens and fine clothing from moths, dust and dampness, and at least cost. A Piedmont costs about the same as one season's storage—and lasts forever.

Exquisite odor of red cedar permanently assured. Not veneered, but made of solid Southern red cedar. Handsomely trimmed. Made in several sizes.

Buy a Piedmont. Do away with ill-smelling moth balls. Have stored articles always safe, fragrant and handy.

Ideal Gift for Xmas, Birthday, Weddings

Shipped direct from factory, freight prepaid. We refund money and pay return freight if dissatisfied.

Write for Booklet now, and learn low factory prices and full description.

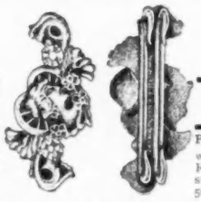
Piedmont Furniture Co.

Dept. R. Statesville, N. C.

We also make a beautiful Box Couch of Solid Southern Red Cedar, handsomely upholstered. *Send for Booklet and prices.*

ROSALIND

COLLAR FASTENER



FRONT — BACK

No. 8803 Oxidized or Rose Gold. — Price 75c without Rhinestones, 50c.

DAINTY AND PRACTICAL

Takes the place of the bothersome little "baby pin." No clasp to fuss with. Will not tear the finest fabric. Adjusted readily with one hand to any part of the apparel, no matter how hard to reach.

To be used on any part of the dress where there are no hooks or where the fastening is imperfect. Just the thing for the pinning of veils, the draping of the sleeve, the holding up of the prevailing long glove, or the fastening of boleros, jackets, etc. Especially adapted for lace collars. Can be carried in purse as an emergency pin to be used in case of rain as a skirt lifter.

8932 Gilt with Rhinestones 50c

8794 Rose Gold or Oxidized 50c

8848 Rose Gold and Oxidized, 35c

Herewith are three out of the hundreds of beautiful designs that we carry in stock. Sent postpaid on receipt of price. Order by number.

Most dealers keep the Rosalind Fasteners. If yours does not, write us to-day for illustrated circular showing other designs and prices. Also describes all the Rosalind Specialties for women's wear and comfort, including the always popular

ROSALIND WAIST ADJUSTER.

Every dressmaker should know all about the Rosalind specialties.

THE ROSALIND COMPANY

172 Fifth Ave., New York

Opp. Flatiron Bldg.

INTRODUCING

THE

"*Griffonette-Girl*"

AND HER

Wardrobe de Luxe

OF

"*Griffonette-Cloth*"

Look for this mark on back of each yard. It distinguishes the genuine from the inferior materials merely subjected to a rain-proofing process. Accept no substitutes.

GRIFFONETTE RAIN PROOF

Trade Mark Registered in U. S. Patent Office.

Although "GRIFFONETTE-CLOTH" is but a recent creation, its superior and distinctive qualities have established it in first place as the material decreed by Fashion for costumes, riding habits, walking skirts, automobile and travelling coats.

It is light in weight, exceptionally strong, soft and lustrous, and although porous to air, sheds dust and rain; it is London sponged and shrunk, and is guaranteed fast dye. It comes 54 inches wide.

"GRIFFONETTE-CLOTH" comes in all the fashionable shades, from light gray to black.

"GRIFFONETTE-CLOTH" is suitable for all occasions when a smart looking costume is essential. It drapes beautifully.

Ask for it by the yard at the Dress Goods counters and for "GRIFFONETTE-CLOTH" garments made by leading manufacturers.

"GRIFFONETTE-CLOTH" may be had at the best stores in all sections of the country, among them B. Altman & Co., Lord & Taylor, James McCreery & Co., and others in New York; Jordan, Marsh & Co. in Boston; Carson, Pirie, Scott & Co. in Chicago.

If your local merchant cannot supply you, send us his name and address.

Samples and booklet telling complete story of "GRIFFONETTE-CLOTH" sent on request.

GRIFFON COMPANY

106-112 SPRING STREET NEW YORK

Seventy-two years' experience in the manufacturing of

THE PULLMAN

all Pure Irish Linen Handkerchiefs goes to make the finished article of to-day what it is—the best

HANDKERCHIEF

in the market. The daintiest in design and the sheerest in cloth.

And what's more, you can be absolutely sure that every thread of it is pure Irish Linen, our trade mark to be found on every handkerchief guarantees that.

Booklet No. 4 will interest every woman who likes fine linen handkerchiefs. Write for it.

JOHN PULLMAN CO.
513-515-517 Broadway New York

New and Improved

HEATHERBLOOM TAFFETA

With all its beauteous lustre and surpassing finish, Heatherbloom Taffeta comes out this season a handsomer fabric than ever, so nearly approaching genuine silk that it deceives the most critical. Made up into **Ready-to-Wear Petticoats** Heatherbloom displays its new charms in a most captivating manner. These dainty garments have a delicate swish and subdued rustle that bespeak richness and elegance. Really better than silk, for they wear three times as long. 50 shades to match any dress goods. $2.50 and upward.

For protection against inferior imitations (of which there are many) be sure you find this label

stitched in waistband of each Petticoat. **None genuine Heatherbloom without it.**

Heatherbloom Taffeta by the yard is obtainable at all lining counters in 150 shades. Takes the place of silk for linings, underslips, drop skirts, etc. Doesn't crack—will hold its beauty and outlast any garment. Unreservedly endorsed by Mrs. Osborn. 36 inches wide, 35c. a yard.

Look for the Heatherbloom trademark on the selvage of every yard.

If you have any difficulty in securing either piece goods or petticoats, send us money order and we will see that you are supplied at once.

Drop postal for samples; also beautiful booklet written personally by Mrs. Osborn.

A. G. HYDE & SONS,
361-363 Broadway, New York City.

Makers of HYDEGRADE Textiles—Lucenta Satin, Paisley Percaline, Sakana Satine, Rusline.

Do YOU want a stunning Silk Petticoat at a Less Price than you have ever paid before?

When we started our mail order department several years ago, we found that you were paying from $7.50 to $15.00 for your Silk Petticoats. We said, "This is too much for a woman to pay. It is costing too much to make them as they are made; it is costing too much to sell them; manufacturer, salesman, jobber, salesmen, retailer, all making their expenses and profits." We said, "We will make a Silk Petticoat from the very best material, in the very best style, employ the best workmanship, and cut out all unnecessary expense and profits, which add only to the cost and nothing to the value. By going direct to the wearer instead of through dealers we can and we will sell a fine quality, fine style, heavy grade **Taffeta Silk** Petticoat at a lower price than has ever yet been done." We can do it, make a profit and not cheapen a single item that goes into the petticoat or its making. This stunning Silk Petticoat is made in the popular "**Empress Josephine**" style, of pure heavy **Taffeta Silk**, black only.

Cut cleverly to fit, with accurately shaped gores and very full body and hips, has 200-inch sweep and 12-inch flounce, made in four sections put together with tucks giving a very graceful flare at the foot. The under flounce and dust ruffle are of taffetine selected for great strength and durability. The beauty of the skirt is given a finishing touch by a row of five needle shirrings at the top of the flounce.

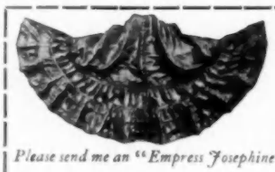
This petticoat is on sale to-day in stores at prices ranging from $7.50 to $9.50; we will make it of fine quality, heavy **taffeta silk** and send it, prepaid, for **$4.80**

Extra sizes above 50-inch hip, 60 cents extra.

This is our guarantee: Send for one of these petticoats. You will receive it in about ten days, and if you are not absolutely convinced that you have a bargain, send the petticoat back to us at our expense and we will send back to you by next mail every penny of your money.

Now is the time! Cut the coupon before it is forgotten.

THE SUFFOLK SILK COMPANY
Box 3233 - - BOSTON, MASS.



Order Coupon

Cut this out NOW

Please send me an "Empress Josephine Petticoat"

*Front Length*_____

*Around Hips*_____ *Waist*_____

Write name and address in margin.

VOGUE

is the *Only Weekly* fashion paper in America.

BEFORE

An American Beauty Villa,

where one may retire for ten days after a summer's outing or a season of social duties and emerge a youthful beautiful appearing woman, has been opened on Long Island, where Wrinkles of any length of standing, Pittings, Scars, Freckles, Tan and all disagreeable disfigurements of the skin are positively removed.

AFTER

You wonder at the prolonged youthful appearance of some professional or society woman whom you also know is not young in years. They will never grow aged—with relaxed, ugly, faded skin, because Madam Mays, who discovered the process and holds the secret, has treated them. You can be beautiful. Call or send 10c for Beauty Booklet, or make arrangements for treatment.

MME. MAYS
26 WEST 23d ST

NEW FALL FLANNELS

By the Yard

Established half a century

Registered Trade Mark

For Ladies' Waists, House Gowns and Kimonos, as well as men's wear, we are showing a very choice collection of beautiful Flannels (many of them unshrinkable) in a wide variety of new designs and colors, all in the latest mode. The collection includes:

Plain and Fancy Wash Flannels (half wool), in plain colors and fancy stripes and checks. Width 27 and 31 inches, 30c., 50c. per yard.

"Viyella" Flannel. Guaranteed to be absolutely unshrinkable, and in our judgment one of the most desirable flannels. These are shown in all the plain colors, as well as light and medium combinations of stripes, broken checks and Scotch tartans. Width 32 inches, 75c per yard.

Also an all-wool unshrinkable Flannel, 31 inches wide, $1.00 per yard.

Novelty German and Saxony Flannels. (All-wool.) A very choice line, especially adapted for tailored waists, in striped and plaided designs. Width 27 inches, 75c., 85c., $1.00, $1.20 per yard.

All-over Embroidered Saxony Flannels. White grounds with light blue, pink, helio and black embroidery. Width 28 inches, $1.00 per yard.

All-White Flannels. This includes a wide range of silk-warp Saxony Flannels in jacquard effects, checks, stripes and conventional designs, at 95c., $1.00, $1.25 per yard, as well as some standard plain white all-wool Flannels, 55c., 65c., 75c., 90c., $1.00 per yard.

In this department we also display a very attractive line of French and English Percales and Woven Scotch Cheviots in new styles and colorings, as well as a wide assortment of Galateas for children's wear.

Samples of any of these lines mailed to persons out of town, free, on request.

JAMES McCUTCHEON & CO., 14 West 23d Street, New York

Registered

Hertz RIDING HABITS AND DRIVING COATS

Automobile and Sporting Dress

Also Hats, Gloves, Shirts, Stocks, Pins, Crops, and Pigskin Leggins to order

The leading Riding Academies endorse them and are referred to by permission.

287 FIFTH AVENUE
Near 30th Street New York
'Phone 4664 Madison

When You Look in Your Mirror

Are You Satisfied?

Any Woman Can Have Good Health, a Refined Face and Good Figure

SUSANNA COCROFT

You will doubtless take up some special study this year—why not study to make yourself perfect in health and figure with a clear brain that you may be useful, attractive and a source of pleasure to your family, to your friends and to yourself? Many a woman has surprised her husband and friends by giving 15 minutes a day in the privacy of her own room to special directions which I give her for the care of health, face and figure.

Over 19,000 Women Are Studying Themselves

I study each woman's case just as a physician studies it, the only difference being that I strengthen and put in place weakened organs by exercise for nerves and muscles controlling such organs, bring a good circulation of warm, pure blood which I purify by teaching correct breathing and by prescribing the special diet, bathing, etc., adapted to each individual. I strengthen ***all your vital organs, lungs, heart, nerve*** centers and send your blood bounding through your veins as when a child. I ***develop*** or ***reduce your figure*** to correct proportions. I teach you to stand and to walk with an ease and dignity which at once bespeak culture and refinement.

My Method

Every figure ***can be rounded*** out ***symmetrically*** unless bones are missing or tissues entirely wasted away, and the woman who carries from 20 to 100 pounds of ***superfluous flesh*** every time she moves has my sympathy—but she does not need to do so—and surely it is every woman's privilege and duty to keep herself attractive and pleasing:

Clear Skin and a Good Figure

You Can Be Well Without Drugs

Drugs may relieve pain but they do not remove the cause of your difficulty. As women approach or pass middle life, they need more care in keeping a good circulation and the use of every faculty, so they may be useful and a pleasure to self and family. I have hundreds of pupils over 70 and a few over 80. Here are a few extracts from my morning's mail:

I Keep Women Young

"My weight has increased thirty pounds."
"My kidneys are much better."
"My eyes are stronger and I have taken off my glasses."
"I have not had a sign of gall stones since I began your work."
"I weigh 83 lbs. less, and have gained wonderfully in strength."
"I am delighted with the effect of the exercise upon my catarrh."
"Just think of it! To be relieved of constipation. Entirely free after having it for 30 years."
"Have grown from a nervous wreck into a state of good, quiet nerves."

MISS COCROFT AT HER DESK

I will send my little booklet on how to stand and to walk, free—every woman should have this, and if you will fill out the enclosed coupon I will tell you what I can do for you, and I will send you extracts of letters from my pupils if I have helped similar cases. I do not give the name of a pupil unless she has given me permission to do so; every woman's letter is held in strict confidence. I will not work with you unless I feel I can help you. My advice and information in regard to my work are free. I wish you could read the reports from my pupils for one day—they would do your heart good, as they do mine.

My Booklet Free

SUSANNA COCROFT, Dept. 17, 57 Washington Street, CHICAGO

For details about MY PERSONAL INSTRUCTION write me which of the following ailments apply to your case. ON YOUR LIST mark with (XX) opposite the points MOST IMPORTANT in your case and mark (X) opposite those which also interest you. If you are suffering from any other ailment or if there are any particulars in regard to your case which I should know, write about them fully and I will frankly tell you, without charge, what I can do for you.

Dept. 17

Thin bust
Thin chest
Thin arms
Thin neck
Round Shouldered
Superfluous flesh
Prominent hips
Protruding abdomen
Height
Weight
Do you stand correctly
Complexion
Do you walk gracefully
Weakness
Lame back
Dullness
Irritable
Nerves
Headaches
Catarrh
Dizziness
Indigestion
Constipation
Liver
Kidneys
Lungs
Heart
Throat
Colds
Rheumatism
Circulation
Blood
Is your health or figure imperfect in any way not mentioned here?
Occupation?
What is your age?
Married or single?

Give me your full name and address, writing very clearly, please.
Write me TO-DAY!

NOTE: Miss Cocroft, as President of Physical Culture Extension Work in America, needs no further introduction.

JANE

17 WEST 30TH STREET
NEW YORK

INDIVIDUAL DESIGNS FOR AFTERNOON AND EVENING GOWNS

ORIGINATOR AND MAKER OF THE "JANE JUMPER"

DISSOLVENE COMPANY · NEW YORK · PURITY & QUALITY

TRADE MARK

Improve Your Figure

BY WEARING THE FAMOUS

DISSOLVENE Rubber Garments

(PATENTED JUNE 26, 1906)

Advertised in Vogue during the past year, are the only harmless and effectual method to

REDUCE SUPERFLUOUS FLESH WITHOUT EFFORT.

Made of finest pure Para Rubber to cover any part of the body, worn under the clothing at any or all times, without the slightest inconvenience, or annoyance. **No drugs, no dieting, no change in the mode of living. Recommended by physicians.**

Results Positive.

Chin Band, to reduce double chin or cure snoring, by mail, **$2.00.**

On exhibition at our parlors. Demonstrator will call at residence by appointment.

Illustrated booklet "V" of Rubber Garments and Toilet Specialties mailed on request.

Dissolvene Co.

Astor Court (Adjoining Waldorf-Astoria)

18 West 34th Street Telephone 3594 38th. **New York**

Western Office, 55 State Street, Chicago

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BOSTON—37 Temple Place	Mme. Des Rochers
PHILADELPHIA—31 South 13th Street	Richard Binder
BALTIMORE—314 Charles Street, N.	Paris Toiletière
WASHINGTON—1305 F Street N. W.	Mme. Guischard
PITTSBURGH—436 Penn Avenue	Miss H. Geis
CLEVELAND—913 Euclid Avenue	Shaw & Canavan
ATLANTIC CITY, N. J.—Room 10, Hotel Blenheim,	Miss E. Iffla
SCRANTON—711 Linden Street	Miss H. Nichols

The only ODORLESS-IMPERVIOUS Dress Shield

CURVETTE

Specially adapted for
Stout Persons

ZOUAVE

A detachable Dress and
Corset Shield

We will send circular showing
Zouave upon application

OUT OF SIGHT

Specially for Summer
Shirt Waists

CAN BE WASHED

DRESS SHIELD

GUARANTEED

We will pay for damage to garment resulting from an imperfectly made
OMO DRESS SHIELD

HYGIENIC

Made from a pure, odorless, impervious fibre without the aid of acids or chemicals and
recommended by journals of health and the medical profession
for purity and hygienic qualities

We make every STYLE and SIZE of shield necessary to protect the garment

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THE OMO MANUFACTURING CO., Middletown, Conn.

DETACHABLE

Attached without sewing
Quickly removed

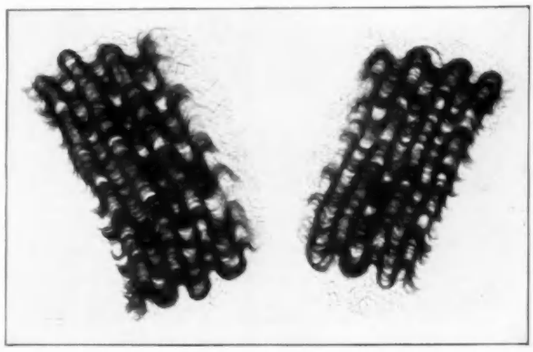
LINEN MESH

An ideal Hot Weather Shield

SHORT FLAP

Is invisible when worn with
thin sleeves

HAIR WITHOUT WAVES



WAVES

HAIR DRESSED WITH WAVES

MARCEL WAVES IN A MINUTE AND NO HARM TO THE HAIR

TAKE A LOOK AT THE THREE PICTURES WE SHOW HERE

Then you will appreciate the value and necessity of our Marcel wave, which is instantly attached without harm to your natural hair. Sometimes when you're in a hurry and

WHEN YOU NEED YOUR HAIR DRESSED QUICKLY,

Then you appreciate what it means to be able to have a fashionable coiffeur without a trip down town. It often happens that a hasty toilet is necessary and a perfect one demanded—at such times the BOLLIN WAVE is an absolute necessity.

Any woman can dress her hair with BOLLIN'S MARCEL WAVE. It is easily and quickly applied and as it dispenses with the use of curling irons, you run no risk whatever of injuring the hair by singeing it. Besides this, you save the time you would otherwise be compelled to spend at the hair-dresser, in fact it is so convenient, that if you saw it you would not be without one. These waves are exceptionally good for automobiling, dust-proof and not affected by dampness; they make the veil no longer necessary.

BOLLIN'S WAVE is to be had in shades to match any color of hair. Ask your hair-dresser to show you one of these waves; if he hasn't them, ask him to send for a set of the color desired. We should send the wave to you direct, but this would involve considerable correspondence, therefore we ask you to have your dealer send for them, and we shall send them to him on approval, for your inspection. By having your dealer send in, you run no risk whatever. All we ask you to do is to look at the waves after your dealer has them. If we did not think that the wave had merits, we should not sell it on this plan. We have enough confidence in the wave to believe that it will sell itself. Have your dealer send for BOLLIN'S PATENT WAVE at once, or, if more convenient, send direct. Send for booklet before you forget.

H. BOLLIN, 155 WABASH AVENUE, CHICAGO

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The FASHION WEEKLY

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NO GIFT to the bride, save the wedding ring itself, can supersede the chest of silverware. It is the one essential gift, the foundation of the "family silver"—the heirloom of the future. ¶ No table service will be more highly prized or give more enduring satisfaction than one of the exquisite and exclusive designs from the famous REED & BARTON Silver works.

Our stock also comprises choice and exclusive articles in Diamonds and Gold Jewelry, Watches, Cut Glass, Leather Goods, Canes, Umbrellas and Art Stationery, unexcelled facilities for engraving Wedding Invitations and Announcements, as well as all social and business forms.

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NEW YORK

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LA RESISTA FORM ADJUSTING CORSETS

Reduce the Abdomen from Three to Five Inches.

Boned throughout with the wonderful "SPIRABONE" Steels, which have excited more favorable comment than any other corset improvement made in years. Better in every way than whalebone, giving style, ease and perfect comfort, and never breaking at the waist line.

This form adjusting model is made in Peerless Coutille, reinforced bands on abdomen, waist and bust, and

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Guaranteed to reduce the abdomen fully twice as much as any other form reducing corset made, without discomfort to the wearer. Extra strong hose supporters. Design and workmanship such as will appeal to women of fastidious taste.

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Superfluous Hair.

Whitens, softens and beautifies the skin. **Guaranteed absolutely harmless.** At your druggist or sent, postpaid, upon receipt of $1.00. Money refunded if not satisfactory.

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Makes the skin of its users **white, clear, smooth** and **healthy.** REGINA will remove **Tan, Freckles, Moth Patches,** all **Redness** and **Superfluous Hair.** It is a scientific preparation that is healthful, skin-nourishing and beneficial. It positively contains no corrosive or other harmful ingredients. *Sold at all Toilet Counters or by mail.* *Price $1.00.*

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will positively prevent and remove a

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strengthen the muscles, prevent sagging cheeks, and correct snoring. Price $2.00

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Positively cures Freckles, Sunburn, Pimples, Ringworm and all imperfections of the skin and prevents wrinkles. Does not merely cover up but eradicates them. Malvina Lotion and Ichthyol Soap should be used in connection with Malvina Cream. At all druggists or sent on receipt of price. Cream, 50c., postpaid; Lotion, 50c., express collect. Soap, 15c. postpaid. Send for testimonials.

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CENTER PIECE **FREE**

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with a Diagram Lesson showing exactly how to embroider it—if you will send us 30 cents to pay factory cost of 2½ yards Old English Lace, 2½ in. deep, Ecru color, and 4 Skeins Richardson's Grand Prize Embroidery Silk to trim and embroider the centerpiece. The Lace alone is worth more than we ask for the entire Outfit.

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This is the biggest offer we ever made. We do it to convince every woman that Richardson's is the best Embroidery Silk and the easiest to use, and to place in her hands our big new Descriptive Premium Catalogue, illustrating all the latest things in Embroidery. This Catalogue also sent to anyone free on request.

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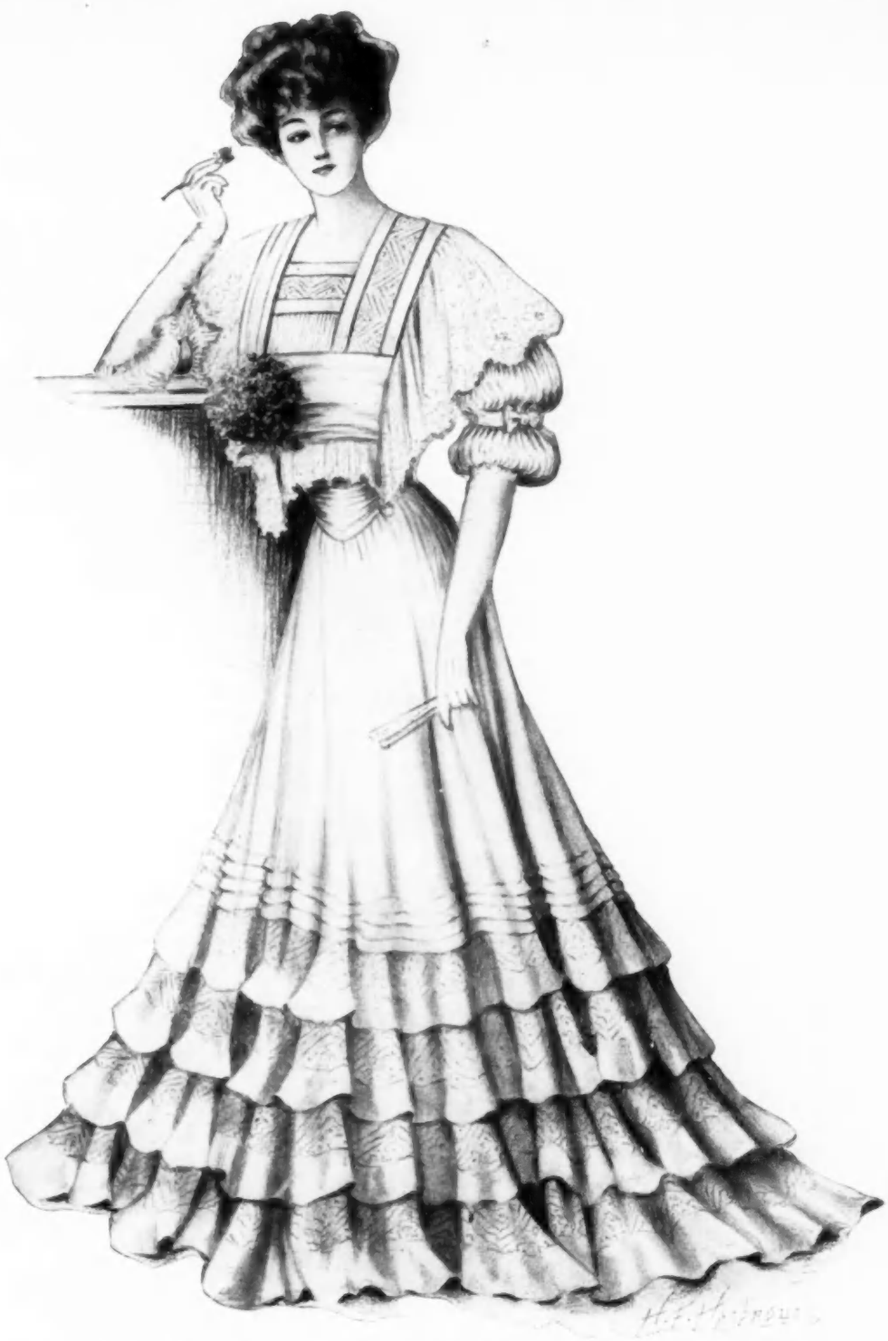

Afternoon frock of pastel baby blue peau de crepe, trimmed in radium lace and insertions. The Dutch neck is cut square and outlined in lace insertions, banded in pearl gray satin. The sleeves are accordion plaited in two puffs; banded with gray ribbon. The skirt is gathered slightly at the waist, with four tucks at the knees. Below this are four full flounces, finished by tucks and headed by insertions.

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A DISTINCT ALL SILK PURE DYE FABRIC MADE TO WEAR AND IT DOES WEAR. Stronger than the strongest Taffeta. The ideal fabric for evening and calling gowns.

Peau de Crepe may be utilized in ways innumerable. Its exquisite texture, soft draping qualities, colorings and patterns make it the silk "par excellence" for every conceivable purpose where silk is wanted.

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Shown in white kid, patent leather, and vici kid.

WE illustrate herewith a few of our NEW FALL STYLES embodying taste and comfort.

All models are extremely stylish, faultlessly fitting footwear, adapted for autumn and winter need.

Detailed descriptions on application.

STYLE 21

Shown in pink, blue and white kid.

STYLE 30

THE PRINCESS

Semi-dress or theatre shoe, shown in white calf, patent leather, dull kid, and bronze kid with Louis XV or Cuban heel.

STYLE 50

High-arch walking boot, in patent leather and black Russia, with mat kid or gray cloth top.

STYLE 31

New slipper of white kid with stripe, bow and heel in pink, blue, red, grey, lavender and black, or to order in any color

STYLE 41

New English walking pump shown in patent leather or black Russia.

STYLE 20

Shown in pink, blue and white kid.

When ordering by mail please quote style number, and state color.

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